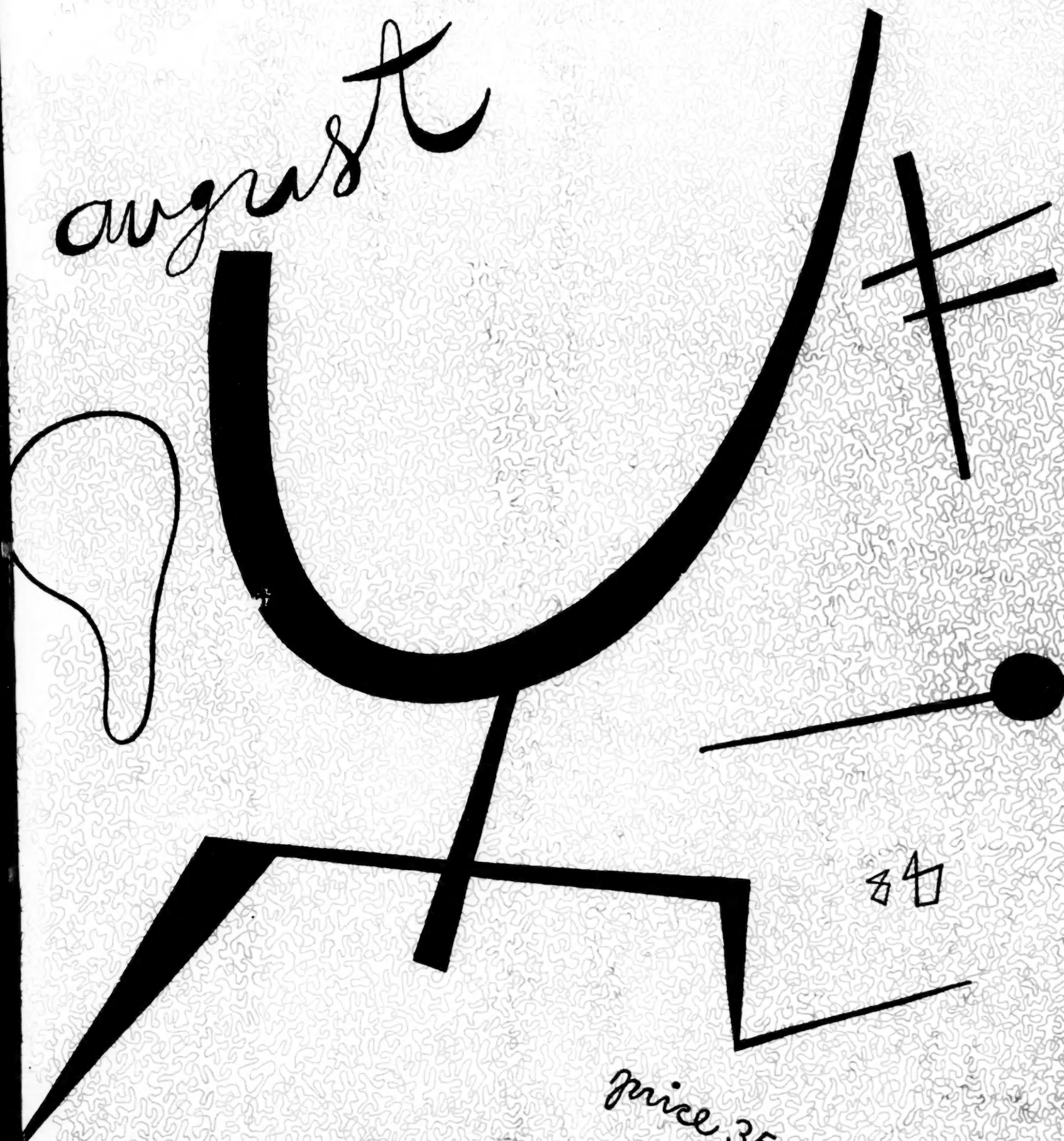



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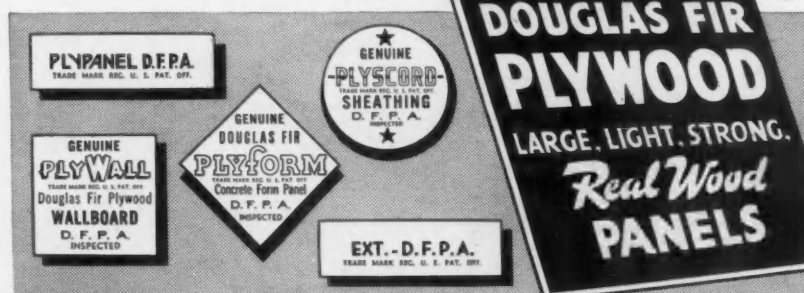
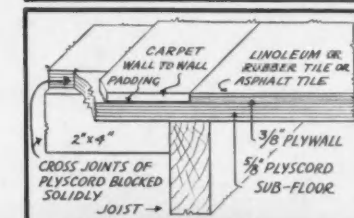
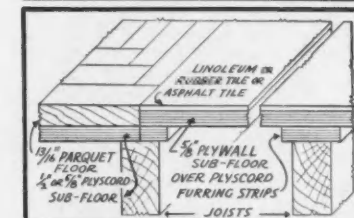
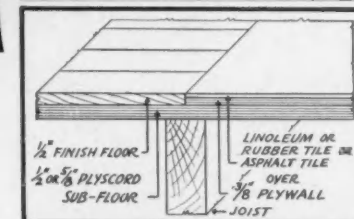
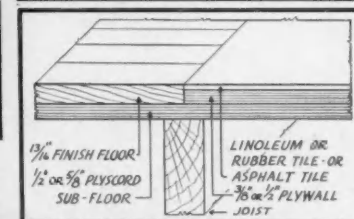
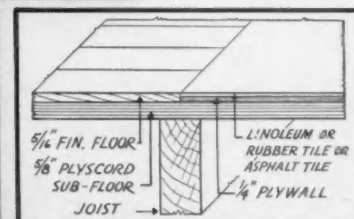
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ARTS AND ARCHITECTURE is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price mailed to any address in United States, Mexico, or Cuba, \$3.50 a year; to Canada and foreign countries, \$5.00 a year; single copies, 35 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, give both new and old address.

ART

LOS ANGELES

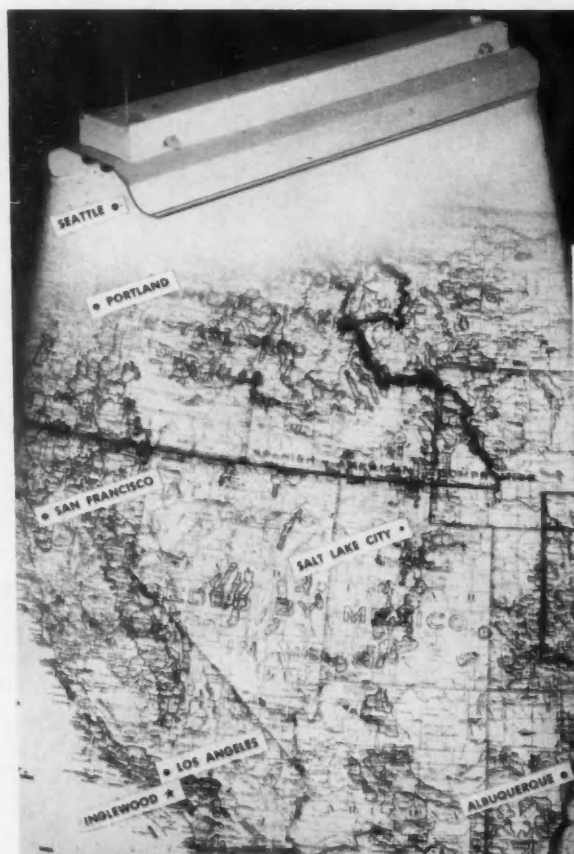
It was not quite a year ago that Los Angeles had the opportunity to see an exhibition of the drawings by Henry Moore, British abstractionist. Now again there is reassuring evidence that all art in England is not sterile. In one of the most provocatively exciting shows of many seasons, the work of John Tunnard is being presented here for the first time in America by *Karl Nierendorf* who has recently augmented his New York Gallery with a branch in Hollywood at 8650 *Sunset Blvd.* Like many another modern, Tunnard started out within the folds of the academy, but in spite of recognition from that quarter, he soon perceived the dead end which lay ahead, and began making investigations of both surrealism and abstraction. The result might be called subjective abstraction, with emphasis on the abstract. But whatever it may be termed, it is not improbable that Tunnard is among those who are determining the form of the genuinely profound art of this century. He is creating within a generic framework whose strength emanates from its own rightness without recourse to derivative props from either cubism or surrealism. The future lies in the hands of those who feel the curvature of space and time, and the infinite relationships and inter-relationships thereby unfolded. Tunnard gives us many glimpses into this world of relativity. The sphere and variations of it are dominant elements in creating his space dimensions. Even his far horizons impart the feeling of curvature. Man's presence in this world is felt rather than seen, implied rather than depicted, in the frequent recurrence of bilateral symmetrical forms. Such an artist must be deeply concerned with the inner rhythm of matter, organic and inorganic. Before the war he filled his spare time with "bird-watching," bug hunting and botany, and from them he knows the quality of flight, the structure of humble organisms, and the wondrous complexity of growth in nature. As a wartime Coast Guard he peers into the skies at night and discerns the forms of planes which defy the forces of gravitation and he is both reassured and somberly reflective on the ambivalence of man's constructive and destructive genius. His color no less than his form reflects the austerity of his conception; it is deep-toned yet glowing, and the shadows of forms become

substances and the substances, shadows. A searching, sharply defined line, light more often than dark, penetrates the darkness of space, and we know that there are men who are seeking the means to an ordered and sublime existence.

Nor is Tunnard alone in his time-space pictures at *Nierendorf's*. One of the most important artist investigators in this field—a pioneer, in fact, is Paul Klee, now dead, whose inventively scientific approach to painting is again demonstrated—this time in 22 paintings borrowed entirely from Los Angeles collectors for the occasion. It is of course amply admitted that Klee was an artist and poet of formidable stature. His works will continue to gain in importance as it is recognized that his methods were predicated on a sound investigation of the properties of matter, physiological and psychological. In this connection, *Nierendorf* has two important publications on Klee. One, Klee's *Pedagogical Sketchbook* based on his theoretical instruction at the Bauhaus, the other a handsome edition, with 66 plates and 2 silk screen color prints, *The Oxford Book on Klee*, edited by Mr. *Nierendorf* with an introduction by James J. Sweeney. Both are important milestones in contemporary art. Also at the *Nierendorf Gallery* are silk screen process prints from the work of Klee, Kandinsky, and Franz Marc; a new book, *Problems of the Sculptor* by Bruno Adriani, and portfolio of ten color lithographs by Carlos Merida, which is very beautiful indeed.

No greater contrast in the field (outside representation, of course) could be found than between the Tunnards and Klees and the exhibit of Eugene Berman at the *Decker-Flynn Gallery*, 1215 Alta Loma Road. In the former there is an affirmation of life and hope; Berman is preoccupied with death and despair. The innate morbidity found in men undoubtedly accounts for Berman's phenomenal success. Where Tunnard is curious about birds, bugs and botany, Berman is drawn to fossils, shells, stones, falling petals, decay of wood, bones picked clean, consuming fire, tattered finery, peeling wallpaper, and the rubble of once elegant edifices. Haunting these scenes of cataclysmic destruction are the faces and figures of beautiful and tragic woman, passively resigned to their premature fate. In the measure that these paintings of Berman's are more literally plausible than say those of such a surrealist as Dali, they are probably more fascinatingly

(continued on page 13)



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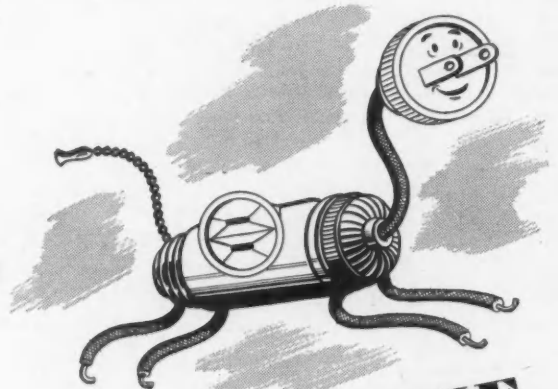
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BOOKS

SILLY GIRL, Angna Enters (Houghton Mifflin Company; \$3.50) In the strenuous and prevailingly dipsomaniac Twenties, when the doctrine of "live in the present" provided a lovely excuse for not knowing very much, Angna Enters took time out to look up the past. She went east by sailing west. The art of yesterday led her into the art of tomorrow. In an era that was anarchistic, eccentric, and—all in all—phoney, Miss Enters was, in the accurate sense of the word, a conservative; and ultimately an original—such an original that even the most slogan minded promotion departments have failed to find an apt label for her pantomimic art.

She has been tenacious, this Enters girl; not so much aggressive as plain stubborn. Half French by heritage and nine tenths French by instinct, she has been a canny buyer. Nobody, past or present, could sell her a bill of goods she didn't want; and on her shopping tour through the ages, she knew what she wanted. Not for a moment did she surrender a shred of her own individuality (as I have remarked, she is French), but she learned how she, as herself, would have lived a century ago in Vienna, four centuries ago in Spain, twenty centuries ago on an island in the Aegean.

Silly Girl, Angna Enters' autobiography, is, in considerable measure, a record of this "recherche du temps perdu." More superficially, it is an account of her childhood environment, of her struggles in New York (not so much for recognition as for sheer survival), of her more interesting programs, her tours, and her art exhibits. The *cantus firmus* of her narrative, however, is the quest for the line of continuity between the past and the present. Or perhaps her purpose was to dissolve the artificial barriers of prejudice, ignorance, and plain cultural shiftlessness that have walled off periods of time in separate cells, preventing their normal fusion. Miss Enters is no more isolationist in time than she is in politics. Writing of Picasso, Miss Enters says: "The longer he has painted, the farther back he has gone—Rome, Greece, Boeotia, Assyria—until, were Paris destroyed, archaeologists, coming upon a fragment of the Eagle and Bison fresco of the eighth century B. C. in Assyria, and a Picasso painting of 1938 A.D., would for a moment hesitate in saying which century had produced which." This is but one of many passages revealing Miss Enters' sense of the continuity—even the identity—of the past with the present.

The pantomimes evolved by Miss Enters from her years of research have confounded the wisecracks of the theater by drawing large audiences, as successfully in American small towns as in European Capitals. "The idea of provincial audiences in this country in the sense of old provincial towns is a myth," Miss Enters writes. "Generally speaking, the reactions in big or small communities are the same." Elsewhere she says, "I have never assumed that an audience's mentality and perception are not equal to my own." There ought to be a moral in all this, somewhere; also in the fact that *Silly Girl*, without a wisecrack or a snappy item of gossip in its pages, sold out its first edition so fast that its publishers were caught off guard. A new issue is in preparation. Meanwhile the first edition is like bonded Bourbon.

THE FOUNTAINHEAD, Ayn Rand (Bobbs-Merrill Company; \$3). *The Sun is My Undoing* was a long book; *Uncle Tom's Cabin* was a silly book; *Three Weeks* was a trashy book; but *The Fountainhead* by Ayn Rand, is the only book I have encountered that is all this and pretentious too.

Miss Rand leads you along. Periodically her writing gathers force, and the story seems to be headed for sense. But it always swerves. You keep thinking that presently Miss Rand will hit her stride and grow better. She hits her stride, all right, but she grows worse.

The Fountainhead is a yarn about an architect. This gives Miss Rand occasion to write a lecture on architecture. Architecture should be functional, appearance should reveal structure, surfaces should not be covered with inappropriate doo-dads. There is no profit to the soul in building a rest room in the semblance of the Old Moulmein Pagoda. All well and good. But Miss Rand gives the same lecture again, and then again and again and again. Repetition would be explicable if the ideas were new; but they have been the common jargon of art appreciation courses

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ART

continued from page 10

disturbing to the layman who views them. Technically as well as in content, they spell death. Can we hope that metaphorically they also spell death to the era which they represent, clearing the way for a more robust culture?

At the *Contemporary Gallery* is an exhibit by the American Mervin Jules, who can scarcely stand comparison with those already discussed. Jules might be labeled a social actionist, which takes him out of the realm of art into the field of sociology and satire. Occasionally, as in such pieces as *Puppets* and *Trainman*, he is merely reportorial. There is no evidence that Jules is concerned with organic structure and relationships. Preoccupied with the facets of class inequalities, he is sometimes struggling to express indignation, protest through pathos, or he laughs grimly out of the corner of his mouth at the absurdities of human beings. Formal order has no place here. Notwithstanding, Jules has achieved a measure of success as a painter. Undoubtedly this can be attributed to that current of human thought defined by C. K. Ogden and his collaborators (*The Foundations of Aesthetics*) which presumes the functions of ART as "Enforcing the religious sentiments of men, Perfecting their ethical state, and Doing them material service." Jules, weakness as a designer is best revealed when he deserts the realm of men and their caricature to attempt a portrayal of landscape. He should stick to such masterly satire as "The Jury" and we'll not quibble whether it's art or not.

With September comes the 4th annual competition conducted by the *Contemporary Gallery* for artists who have not yet had a one man show. As in previous years, the winner will be rewarded with such an opportunity, while runners-up will be given a group show during the coming season. Entries are to be delivered during the week of September 4th at 6727½ Hollywood Boulevard.

—GRACE CLEMENTS.

SAN FRANCISCO

The necessity to label and categorize art is often most unfortunate. Sometimes it tends to minimize the importance of a man who is a real innovator by incorporating him in a group designation and, on the other hand and all too often, the inclusion of an artist in a category may lead to the assumption that his work is more important than it actually is. In attempting

to evaluate art for the average person interested in art this labeling, plus the subtle distinctions which separate the true artist from the facile, makes the task a difficult one indeed. With these thoughts in mind consider the work of John Atherton whose paintings have been exhibited at the San Francisco Museum of Art. John Atherton is one of the very few men in this country who has been "successful" as a commercial and a fine artist. For a good many years he has been one of the top-notch performers in the magazine and advertising arts. At the same time he has pursued the fine arts as a painter. In recent years he has begun to appear on the walls of the best galleries and he "acquired"

(continued on page 39)

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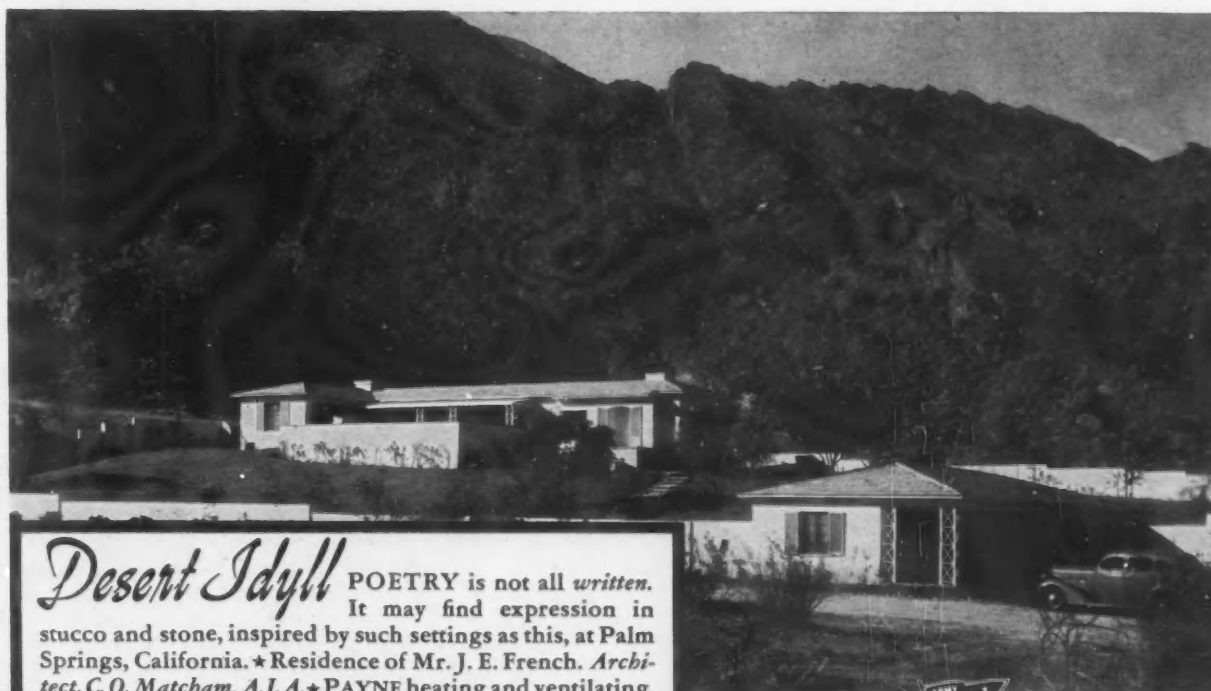
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MUSIC

IN THE CINEMA

"Film Music in the Foreground" might well be the motto for this column. It is also the significant title of a forum on the function of cinema music, one of the sessions of the Institute on Music in Contemporary Life, to be held in mid-September at the University of California, Los Angeles. Announcement has been made that Adolph Deutsch, whose recent score to *Uncertain Glory* shows craftsmanship and modernity of idiom, will discuss problems of collaboration between the director, writer, composer, producer, scenic artist, and sound man. David Forrest and Hugo Friedhofer will analyze the technology of film music, and present trends in cinema composition, respectively; others are scheduled to evaluate the contribution by song writers to film musicals, and Miklos Rozsa will trace the progress made in writing music for the screen. The forum will serve as a prelude to a film music demonstration and laboratory, at which a selection of notable scenes from great pictures will be presented, along with an analysis by film composers of the problems that beset them as they write music for mood, action, and dialogue.

Many of those who will participate in the Institute have added their creative stint to the current repertoire of the cinema. Miklos Rozsa's music for the recent Paramount release, *Double Indemnity*, is completely in keeping with the intrigue and violence of the plot, which treats of the illicit love between a Hollywood wife (Barbara Stanwyck) and an insurance salesman (Fred MacMurray), who murders her husband for the sake of accidental death benefits. The musical signature is built upon a ruthless ostinato motif, associated with the murder and the hobbling approach of a man on crutches (the husband), whose shadow grows larger and more threatening in the background as the ominous theme increases in dissonance and intensity. A car is seen racing through the darkened streets of Los Angeles to the accompaniment of agitated music; as MacMurray emerges from it and goes up to his office to dictate his confession we hear motifs of suspense and murder.

Rozsa makes no attempt to illustrate every movement, but seeks to complete the psychological effect by writing a unified piece of music for each sequence. His ability to develop thematic material skilfully is illustrated by the scene in which the lovers take the husband for a death ride. Here the ostinato motif, projected against a dissonant background, works up to a fever pitch of excitement and bursts out violently as the man is strangled. After the plan by which the murder will appear to be an accident has been consummated, there is a brief emotional scene between the protagonists, effectively underlined by a mere breath of the love motif. Strangely enough, this theme sounds sentimental, almost banal, when used fully; in the accepted vein of movie music, it is not consistent with the refreshing vigor and dissonant realism of the remainder of Rozsa's score. One wishes that cinema composers would write lyrically in a contemporary idiom without resorting to a mixture of styles: dissonance for the depiction of evil, war or excitement; music of the mauve decade for sentiment! Purposely inconsistent music, on the other hand, can be most valuable from the dramatic point of view. As MacMurray's plan to collect double indemnity strikes a snag, the lovers fall out, decide to dispose of one another, and meet in Stanwyck's darkened living room with this view in mind. But the music emanating from the radio is soft, sweet jazz, a far cry from the background normally associated with impending deeds of violence. The scene's real implications stand out in bold relief because jazz has associations completely foreign to them.

A loud cry for contemporary music choked in my throat when I heard the score of another widely-heralded film, *Voice in the Wind*. Michel Michelet's own music for this uncompromising tale of refugees from Nazi persecution might well be dated Moscow, 1875, for it bears little organic relation to our times. I do not view all of the romantic music in the picture with misgivings, however, for much of it has been called from Smetana and Chopin's always moving utterances. The borrowings are also appropriate because they are motivated, in fact, essential to the unraveling of the plot. Unfortunately, Michelet's music does not stand up well in association with such masterworks.

The story of *Voice in the Wind* is told in flashbacks: the Gestapo threatens pianist Jan Volny (Francis Lederer) because he in-

(continued on page 38)



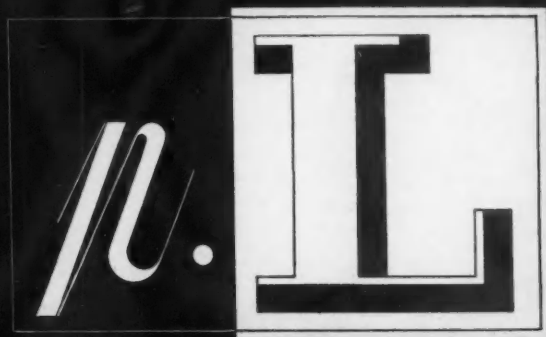
CHANNEL HEIGHTS DEFENSE HOUSING PROJECT
BUILT FOR FEDERAL PUBLIC HOUSING AUTHORITY
HOUSING AUTHORITY OF THE CITY OF LOS ANGELES
RICHARD J. NEUTRA, A.I.A., ARCHITECT

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notes

IN PASSING

AT 5 A. M. ON NOVEMBER 11, 1918, the first World War came to a grinding stop and immediately everybody got off the train and ran madly in all directions. Some few stood by and shouted that the job was not done, but still everybody kept on running—and nothing could stop them. Everyone was haunted by the driving fear that they might not get back first so they could get in on the ground floor and begin their peddling before anybody else got there.

The shooting had stopped, and that was the end of the war—or so they thought—and because the horrible time was far away and because we did not have to look at the places where the bodies were buried, (but more important because we had just donned our first long britches as a nation), we closed the whole unpleasant episode with a delighted bang and prepared for a profitable millennium of horse trading that we were convinced could not last a minute less than forever.

It lasted exactly 25 years.

December 7, 1941, we awoke to a new reality of destruction with the same naive surprise with which in 1914 we had entered the first phase of the labor pains of a changing world. Again we took the event—the actual treachery that catapulted us into actual war—with the amazed outrage of a dowager who had been pinched by the green-grocer . . . completely disregarding the social and economic history responsible for two major catastrophes within a brief 26 years, we are at this moment preparing, as we did before, to jump off the juggernaut and run away to stick our heads into our own private little sand piles. For some reason that is beyond thinking and good sense, some of us feel that we can, with safety, take up the political haggling, the cheap conscienceless bickering with which we have conducted our internal affairs in the past. We face again the tragic parallels with certainly more experience, with a little more awareness of the enormity of suffering, and with at least some determination to develop a long view and to act intelligently upon it. In fast ending shadows, however, there still lurks that little band of willful men who even now are tentatively experimenting with the weapons at hand and waiting for the moment when they, in slightly different costumes, can usher in their obstructionist tactics to slightly different music, and slightly different slogans. The scene is one of rather horrible reminiscence and it is up to all of us to decide whether we will duplicate the years immediately following 1918 when we permitted a great man to wear out his life begging us to realize and to undertake our responsibilities as a great nation in the world. That we watched and did nothing as the little band of willful men danced over his grave and sold us into a nationalism so narrow, so selfish, so small and mean, that no matter how often we try to wash our hands of it we can only look upon this second world war with a sense of guilt in our hearts.

To redeem that moment, we are now given another opportunity which will be the test of real greatness and if that opportunity is fulfilled it will be with a true measure of the American mind and soul. That means very definitely that we cannot permit ourselves or anyone else to play politics with the future. That means that the private political fortunes of any man or any party must receive no consideration in determining the eventual results of our world policies. That means that every transparent effort to misdirect or to misinform or to deliberately confuse the great issues of our time must be ruthlessly rammed back into the throats of those who announce them. We can no longer afford the luxury of being either amused or fooled by political shell games. Now is not the time for all good men to come to the aid of any party of ambitious politicians. Now is indeed the time when only those men, who can and will honestly interpret the inner will of the American people, must represent us to the world as co-partners in an enterprise that can only succeed if it is to be based upon human welfare wherever human beings live and work in "the pursuit of happiness."

ulating memories of that happy time of triumph are forever marred and embittered for

" . . . the great war for democracy and right was fought and won; although the stimulus by the shameful fact that when the victory was won—we turned our backs upon our associates and refused to bear any responsible part in the administration of peace, or the firm and permanent establishment of the results of the war—won at so terrible a cost of life and treasure—and withdrew into a sullen and selfish isolation which is deeply ignoble because manifestly cowardly and dishonorable.

"This must always be a source of deep mortification to us and we shall inevitably be forced by the moral obligations of freedom and honor to retrieve that fatal error and assume once more the role of courage, self-respect and helpfulness which every true American must wish to regard as our natural part in the affairs of the world.

"That we should have thus done a great wrong to civilization at one of the most critical turning points in the history of the world is the more to be deplored because every anxious year that has followed has made the exceeding need for such services as we might have rendered more and more evident and more and more pressing, as demoralizing circumstances which we might have controlled have gone from bad to worse." Woodrow Wilson—From an address over the radio on the eve of Armistice Day, November 10, 1923.

HOUSING PROJECT AS PROGRESSIVE COMMUNITY

by Hilde Reiss Friedman

■ War workers and their families arrive at Boomtown. They find jobs at the war plant—they apply for a place to live at the housing office—and are assigned to houses or apartments in a housing project. Some of these houses are unfurnished; others equipped with the most essential pieces of furniture: beds, chairs, tables, chests or drawers, box-spring-and-mattress for use as a couch in the living room. These workers who have travelled a long way to do their jobs in war industries usually cannot afford to send for their furniture from home. They find themselves in a strange town, in a barren house—either completely empty or, in the furnished apartments, without all the things that would turn these “dwelling units” into real homes: curtains, lamps, floor coverings, couch covers, and the like. Not only is equipment lacking; there is the additional problem of fitting the family into the new quarters. The rooms are smaller, and the arrangement of the rooms different. They have to make other adjustments: to the new job and the new community; they must find out about places to shop, transportation facilities, location of schools.

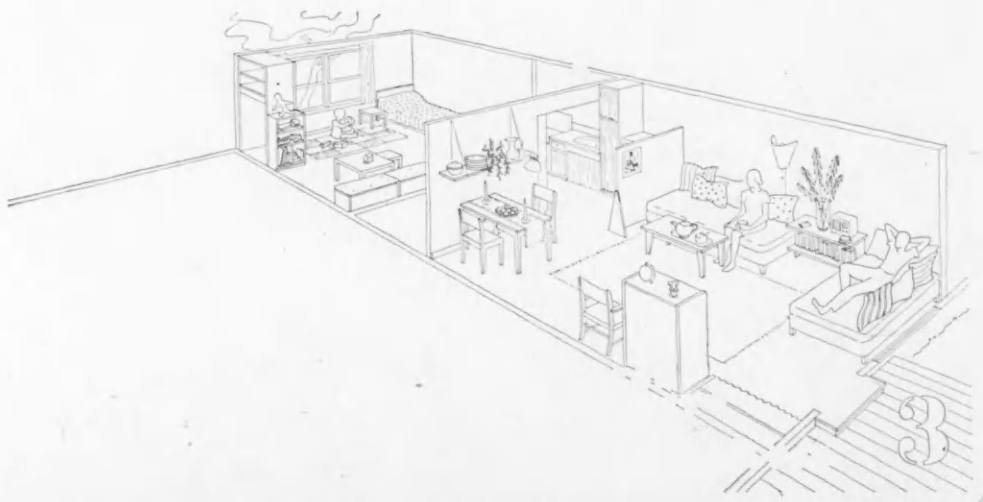
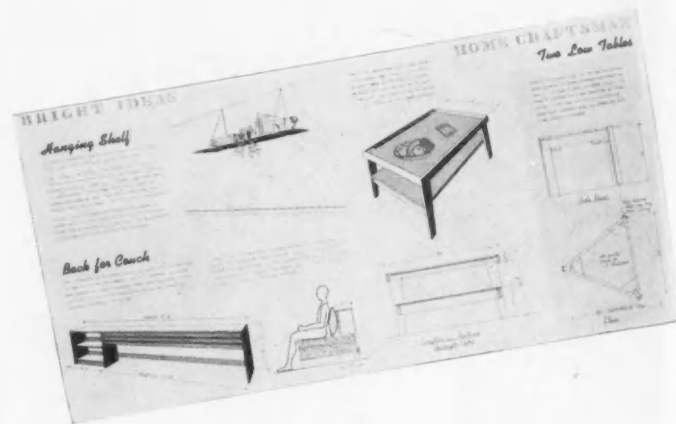
This is a difficult period for the newcomer. With little money in his pocket, with many initial expenses, and with debts to pay off, he is an easy victim for the installment salesman. He is talked into buying shoddy, poorly designed and constructed furniture—“on easy terms.” He clutters his new home with bulky and over-elaborate pieces and has to pay for them for months and years to come.

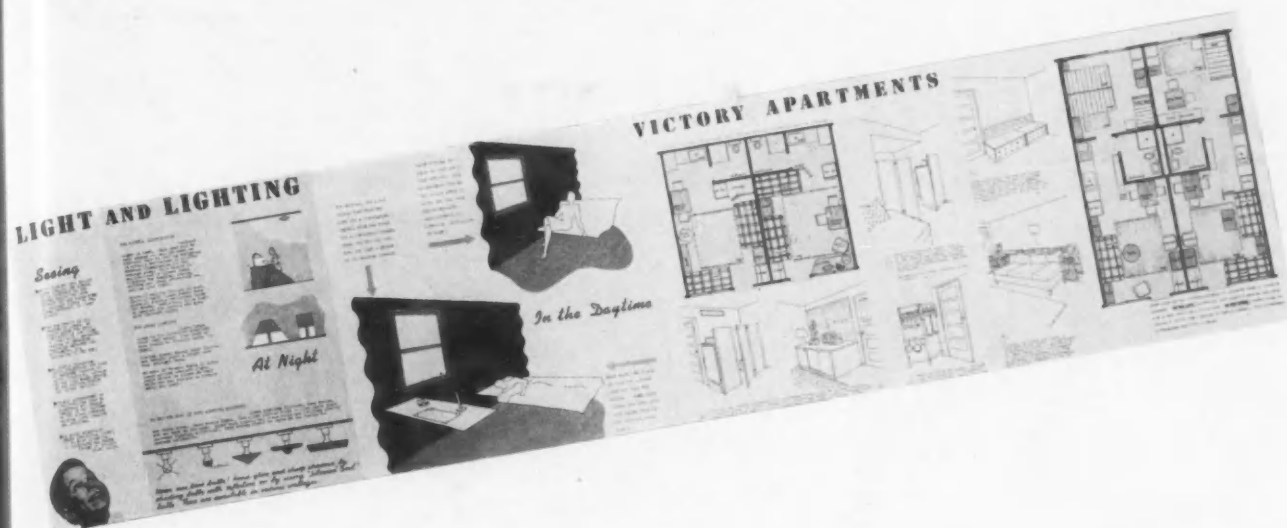
The question arises whether it shouldn't be the responsibility of the housing authorities to provide more than the bare essentials of shelter—not so much in terms of additional equipment, but in terms of additional services. There is a definite need for an ad-

visory service to cope with many of the problems pointed out here. This service could take many forms: publications, home counselors, information centers, exhibits and demonstrations, shopping services, model apartments.

The Vallejo Housing Authority and its executive director, Maurice J. Wilsie, recognized the need for help to their tenants and took an important step in the development of a tenant service program. Since it was impossible to hire a staff large enough to do personal consultation work among the eight thousand families, an attempt was made to reach all families by means of a small magazine called *Your Home*. The magazine is published under the direction of Hilde Reiss Friedman, Technical Consultant of the Vallejo Housing Authority. The magazine is distributed free.

This magazine is different from the big national home-making publications—first of all, it is written specifically for tenants in housing projects, and secondly, it steers clear of the “interior decorator” approach. It never suggests that rooms be prettified by frills and ruffles, but insists that they can be made livable by finding the most direct and simple solutions for problems of space-use, materials, selection, and arrangement of furnishings. The following example shows how *Your Home* solves many of the problems that present themselves: Although rooms are conventionally labeled “living room” or “bedroom,” varying family needs make it necessary to disregard these labels. Take the case of a couple with one small child in a one-bedroom apartment. Without consultation, the family will most likely use the living room just as a living room and squeeze parents' and child's beds into the tiny bedroom. The child has no play space, he and his things are always underfoot in the living room. Or they may decide to let the





child sleep in the living room; this means in most cases that the child will not be put to sleep until the parents are ready to retire. *Your Home* suggested the most sensible solution in this case: use the living room as a bed-sitting room for the parents, the bedroom as a nursery for the child. Such a use of the rooms is somewhat unconventional, but it works. The majority of people don't think of such solutions—it has to be pointed out to them.

Problems of this sort are numerous and vary greatly with the family composition. *Your Home* does not give formulas for the solutions, but by means of illustrations and examples tries to demonstrate an intelligent approach to the use of space and arrangement of furniture. In each issue, floor plans of typical apartments or houses are shown with suggestions for furniture arrangements suitable to different family needs.

Education in the selection of home furnishings is most urgently needed—not only among project residents, but also among consumers everywhere. By showing pictures of well-designed furniture, lamps, fabrics, and other articles, and by explaining some of the principles of good design, *Your Home* hopes to wean its readers away from the overstuffed suite and the meaningless nick-nacks adorning the average home. *Your Home* points out, and is going to repeat it over and over again, that there is virtue in simplicity; that no object becomes more beautiful by heavy ornamentation; that the same rooms furnished with smaller furniture, light in weight and appearance, in solid, clear colors, stripped of their unnecessary decorations will appear more spacious, more restful, and will be easier to maintain.

In addition, *Your Home* gives sound advice on construction, materials, and finishes used in home furnishings. Designs of sim-

ple pieces of furniture are presented, complete with dimensions and instructions for the "Home Craftsman"; simple enough to be copied by persons without previous experience in cabinet work. Present scarcities of certain materials are considered and suggestions for substitutes are given.

Other subjects that have been or will be taken up in *Your Home* include Light and Lighting, Fabrics, Floor Coverings, Window Treatments, Principles of Room Planning, Use of Plants in the Home, and Refinishing Old Furniture.

To date, only three issues of the magazine have appeared and it is somewhat early to present conclusive evidence about its effect. This much can be said, however, from observations made in Vallejo: there exists great interest in the subjects presented; many of the ideas for home-made items have been copied and adapted; when there has been an opportunity to question readers, they have expressed their gratitude for valuable suggestions, and have admitted need for help; tenants of housing projects are just like other people and are amenable to reason; they can understand the logic of straightforward, simple design if it is presented in a straightforward, simple manner.

The possibility of broadening a program of tenant-help and consumer education is unlimited. A "Home Planning Clinic" in a housing development could become a vital and stimulating center for community activities, rallying the interests of residents around exhibitions, classes, demonstrations, and discussions, workshop sessions—all directly concerned with their day-to-day problems of making their homes more livable and pleasant. Housing managers would welcome such a program as an aid to better tenant-management relations and a contribution to a healthy community life.

an experiment in tenant service at Vallejo proves that the flesh is not weak if the spirit is cooperative

a festival for fascism

by Robert Joseph

• Fascism which is dying an ignoble death on the battlefields of Europe and Asia, is flourishing nicely in the more-or-less peaceful hamlets and cities of Spain, thanks to the helpful assistance of some of us who ought to know better . . . or maybe who do.

There are many ways of selling Fascism, Hitler sold Fascism at the point of a bayonet for ten years from 1933 to Stalingrad in 1943; Von Papen sold Fascism in the Balkans and in Turkey out of a wallet; Goebbels sold Fascism to the world through a microphone; and now Franco is selling Fascism through films. Fascism in Spain is today enjoying a rosy-cheeked health, is being kept alive when the rest of the world is trying to do it in, through a guileless and innocent Film Festival, recently held in Barcelona, Spain, from June 10 through June 30. American film producers were asked to send their Sunday best—nothing anti-Fascist, mind you—to show off the Spanish Film Exhibition, Franco and Fascist Spain to the best possible advantage. The Festival itself is presumably harmless enough; but what is not so harmless is the implication in our participation. Hollywood, and, therefore, to almost the rest of the world—the United States, thinks enough of Franco to help him bolster his Falange Party; his regime, his prestige, and the kind of Fascism for which he stands. We send him oil to grease the machinery of Fascist war; we send him films to grease the minds of his people, for the cooperation of Hollywood—(the State Department issues certificates of exportation)—gives Franco the license to tell by implication his people that our State Department and our motion picture industry endorse his Falangist rule. Yet, according to Livingston T. Merchant, chief of the Department's Eastern Hemisphere Division, Franco's government is a "dictatorship under debt to Hitler," in the words officially expressed in the State Department's organ, "The Bulletin." The American motion picture industry is also putting bloom into the life of Fascism by importing Spanish-made pictures, an out-and-out trade agreement for hard cash which puts money into the hands of our enemies, the Nazis in no round-about manner, but in a very direct way. The picture which is being used is "Goyescas."

The film itself, "Goyescas," starring Imperio Argentina, can be casually dismissed from the critical point of view as mediocre, and hardly up to Hollywood or Mexico City standards of technical excellence. One might let the picture go at that, except for one inescapable, salient fact: "Goyescas" is Fascist-financed, Fascist-produced, and Fascist-starred, the profits of which in this country as well as in Spain go to its original investors and backers—our enemies the Nazis.

The star of the picture, Imperio Argentina, is an acknowledged Fascist, persona grata to Berlin and what was formerly Mussolinian Rome. So well-known are her pro-Franco, pro-Hitler and pro-Mussolini sympathies that the picture ran one day in Havana and was "yanked," because of popular protest. Several years ago she made a picture called "Carmen La De Triana" in Berlin's Ufa Studios, a fact which the Spanish government tried to hide by calling it Spanish made. Mexican labor union and even government officials protested release of the film,

and further, protested Senorita Argentina's entry into Mexico where it was planned that she make Spanish-language films.

In the official motion picture trade journal for Herr Dr. Joseph Goebbels' Reichs Filmkammer, the "Film-Kurier," appear the following announcement:

"In the light of current German-Spanish film trade agreements the first joint effort, "Andalusian Nights," will be made by Ufa, starring Imperio Argentina, to be released by Hispano Films.

"Plans are also being formulated for the production of a second Ufa-Hispano film, "Aixa," to be made in Berlin's Ufa Studios, starring Imperio Argentina, script by Floria Rey." (Film Kurier, 3/10/39.)

It might be noted that Imperio Argentina's value as a star in Berlin's eyes, in addition to usual box office reasons, was further enhanced by the politically acceptable fact that she had toured Latin America in 1937 to make a series of benefit appearances to raise funds for Franco's rebel regime. This must have been a favor which neither France—or Hitler—would readily forget. "Goyescas," indeed any other picture which has been produced in Spain—or in Berlin in the Spanish language—is not only ideologically acceptable to the fascist powers, but is also fascist financed for fascist profit. Agreements between Germany and Spain for such collaboration were made months before the collapse of the Spanish Republic. The following is a report published in London's "Kinematograph Weekly!":

"Germany has closed a deal with Franco's insurgent government to finance production of Spanish pictures for distribution throughout the Latin American markets on a large scale as a forerunner of an intensified economic campaign in these territories, it was disclosed last week by Jacquin Marti, following his arrival from Spain . . . It is generally believed in Spain that the German-financed pictures will be produced along lines that will make them appear as a good-will gesture. Actually, however, the objective will be propaganda, it is understood." ("Kinematograph Weekly," 8/10/38.)

Nazi Germany moved into Spain after the collapse of the Republic, as completely as it moved in on Roumania, Bulgaria and others of the Axis satellites. A few weeks after Franco won his Civil War a motion picture trade agreement was signed in Burgos, an agreement which is still in effect. According to the "Film Kurier":

"GERMAN-SPANISH CULTURAL COOPERATION"

Agreement Also Reached on Film Product Exchange

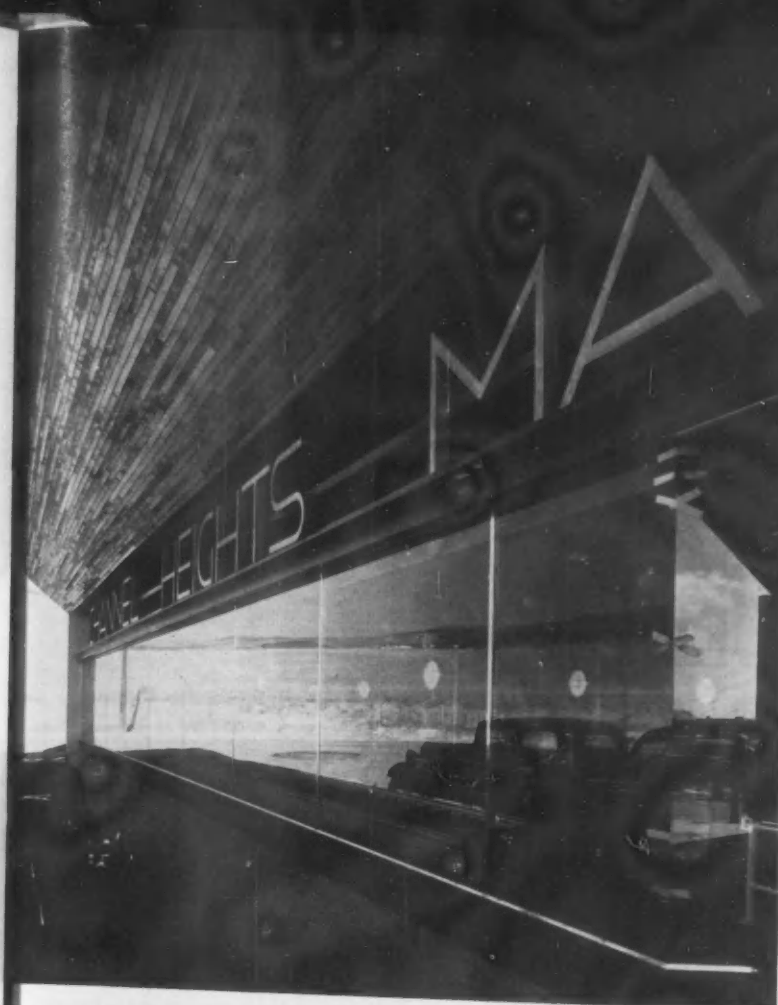
Yesterday a cultural agreement was reached between Germany and Spain at the Spanish Foreign Ministry in Burgos. According to Article 18 of the Agreement plans are under way to cooperate in the entertainment field in the theatre and music.

In addition the Agreement, according to Article 19, will deal with film and radio problems. Export and Import of German and Spanish-made films will be facilitated.

The Agreement establishes officially a practice of the past in which German features and German newsreels were made available to Franco's Government. This working agreement was established as early as 1937, shortly after Franco rose to power." ("Film Kurier," 3/10/39.)

A similar agreement was reached in Berlin's other suburb, Rome, a few days later, when Don Manuel Agosto Vinolas, head of the Spanish film industry, a Franco appointee, and Sr. Jose Finat Conte di Mavalde, Spanish Minister of the Interior met with Minister of Public Culture for Italy, Dino Alfieri, according to a report in the "Film Kurier" for March 15, 1939.

(continued on page 39)



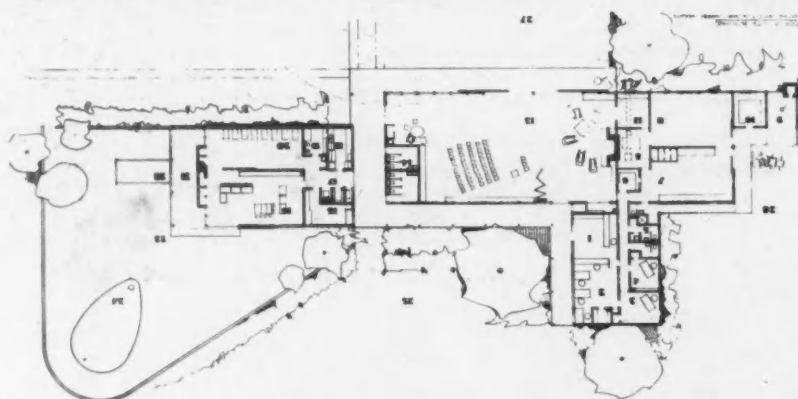
A PERMANENT HOUSING DEVELOPMENT OF THE HOUSING AUTHORITY OF THE CITY OF LOS ANGELES ACTING AS AGENT FOR THE FEDERAL PUBLIC HOUSING AUTHORITY

CHANNEL HEIGHTS

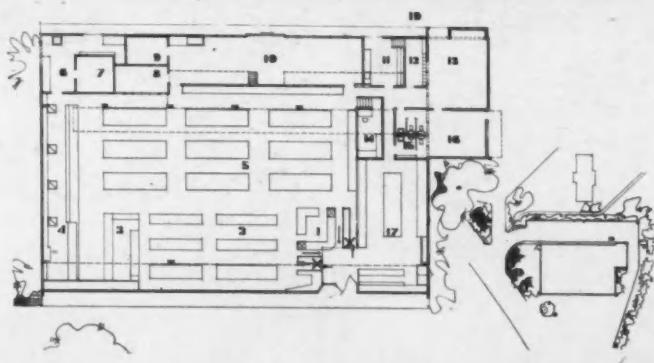
commissioner: Herbert Emmerich **regional director:** Langdon Post • **housing commit-**
sioners: Nicola Giulii, chairman; Maurice Saeta, vice-chairman; Mrs. Jessie L. Terry,
 John E. Fishburn, Jr., Lloyd Mashburn • **executive director:** Howard L. Holtzendorf
assistant executive director: Walter G. Beck, in charge of all construction for
 the Housing Authority of the City of Los Angeles • **consultant:** Lewis Eugene Wilson
architect: Richard J. Neutra, A. I. A. • **general contractors:** Baruch Corporation



CHANNEL HEIGHTS (Continued)



The large supermarket (above) has been designed to provide 9,000 square feet of free floor space. In this area with its cantilevered roof and clerestory rear windows, are provided all of the functions of a market place designed to serve the needs of the community.



• Channel Heights is the largest housing project in the Los Angeles area and one of the largest in the country. It is built on a 165-acre site and is planned at a very low density. This particular site was chosen despite its ruggedness because of its proximity to the shipyard and harbor of San Pedro. The project benefits aesthetically from the view to the ocean and valley, and the housing units are planned and oriented so that each building has an unobstructed view.

In spite of the steep site, it was possible to find room for the required number of dwelling units. Under ordinary circumstances the grading for such a site would have presented serious obstacles, since the land rises some 225 feet from the east to the west boundary line, and is cut through by precipitous ravines and bisected by a canyon 90 feet deep. Without modern excavation and site-engineering machinery it would have been impossible to do the amount and kind of terracing necessary. To minimize erosion the grading was done entirely by cutting—no fill was used. The actual concept and layout was conditioned by contemporary tools.

The drainage of the site was designed to direct storm water away from bankheads and into motor courts and service drives and thence over the grounds to dissipate itself in the free areas. The principal streets, planned to follow natural contours, avoid sharp grades and unnecessary excavation. Utility lines are laid through free areas rather than along the streets. Hydrants, spotted at water mains, are provided in strategic places for fire fighting and sprinkling of sodded areas and gardens.

This independent utility layout is designed for greater economy of critical materials and perpetual accessibility without breaking up pavements.

A well landscaped public park, rarely used in the past, adjoins the project and becomes a primary asset. Its situation relates it naturally to the project site with a consequent flow of free space through the park and the project.

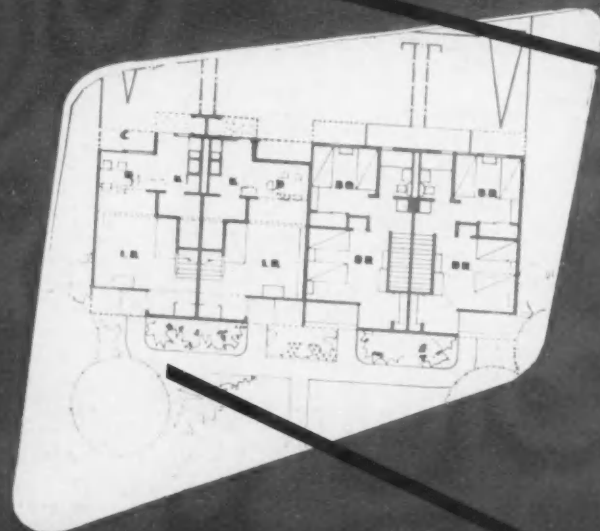
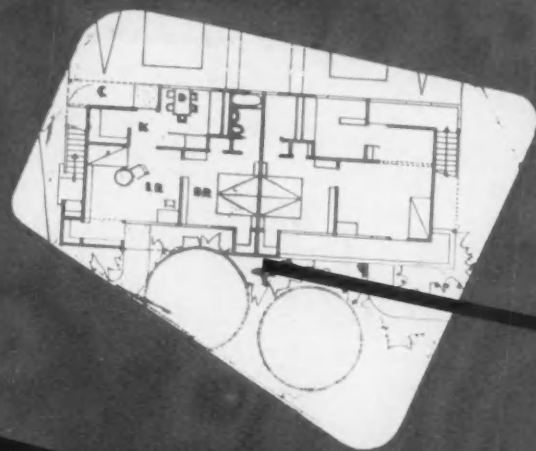
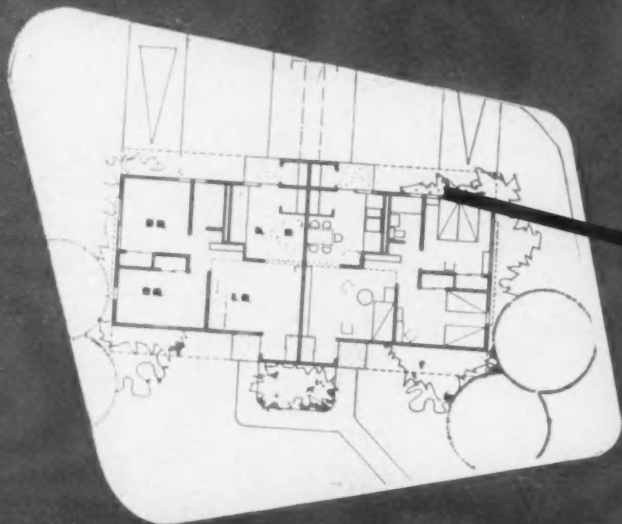
Electrically lit tunnels and underpasses for pedestrians have been built under the main street at two points. Tenants can walk safely from one part of the project to the other and there is a continuous flow of foot traffic between the residential and recreational areas and the central free space.

Complete community facilities are planned for the project and thus far a community building and child care center with indoor and outdoor play space, a garden craft center, and a 10,000 sq. ft. business and market center, a firehouse, utility and storage building have been built. An infirmary and an elementary school are planned but are not yet under construction. The garden craft center is noteworthy as an experiment. A plant dispensary, green nursery, and lath house have been provided where the tenants can learn gardening. As a healthy contrast to the usual day-to-day work of the tenants, such a hobby should develop a high degree of interest among the people in the appearance of their gardens and the project as a whole. During the first six months, the occupants have responded actively and constructively.

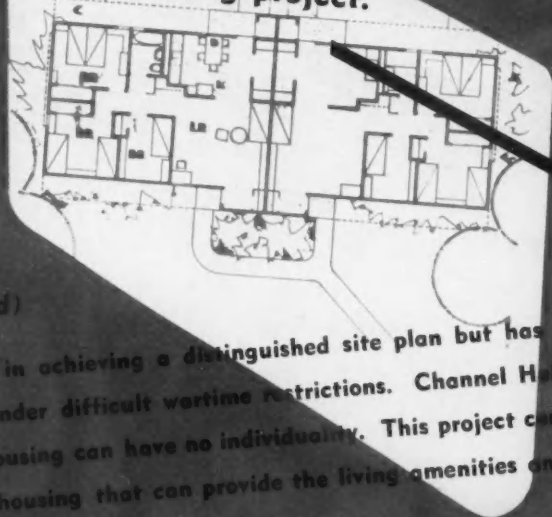


Above: the Community Center arcade leads to the nursery school. Center: Assembly Room wing of Community Center. Right: Nursery School Play room is easily policed.

Photographs by Julius Shulman



The construction cost per room of the houses, which are permanent structures, was only two-thirds that of an adjoining temporary war-housing project.



CHANNEL HEIGHTS (Continued)

The architect has not only succeeded in achieving a distinguished site plan but has also provided first rate permanent dwelling units under difficult wartime restrictions. Channel Heights is a refutation to those who feel that mass housing can have no individuality. This project certainly demonstrates our ability to build low cost housing that can provide the living amenities and the environmental factors necessary to the best interests of all people.

More than two-thirds of the buildings are one-story. The construction is precut, prefitted wood frame with exterior walls of redwood and cement plaster. The exterior skin of redwood, which is extremely durable, has been left unpainted. The cement plaster areas have been kept to a minimum and are simple in outline in order to reduce the possibility of cracks in corners—so typical a result of diagonal stresses. The gently sloping roofs, prominent in this very much terraced project, are covered with natural colored gravel similar to the surface of the walks.



"Most of the houses of the United States are out date and are seriously run down, especially on the farms. Governmental housing authorities, both in England and the United States, have learned a lot about cheap, good housing during the past five years. With money available at low rates and with various types of monopoly rackets eliminated, both government and private industry can build good houses at amazingly low cost. Prefabrication will play its part in bringing the cost down. As soon as we have settled down after the war we should build at least a million houses a year until such time as we have completely modernized ourselves . . . If they can be assured of steady jobs, the ten million poorest U. S. families will furnish a market for at least a hundred thousand new homes every year. Also we shall have, instead of human waste and misery and burdensome charity, ten million busy, hopeful, forward-looking families." Henry A. Wallace, Vice-President of the United States.

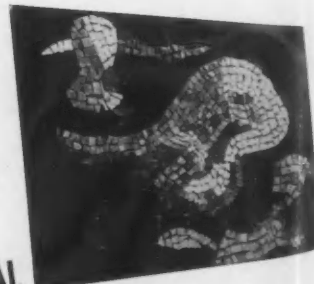




mosaics

Mosaic—the setting and cementing of pieces, called tesserae, of stone, tile, glass, or similar material to form a decoration—is a simple, direct medium but one capable of a wide variety of effects. It can be either rugged or very refined and luxurious. It can have the virile quality of rough stone or a silken shimmering surface. Reynal's mosaics are usually unpolished marble although she often uses a line or similar area of polished material to point up rough textures of the grained colors of the raw stone tesserae. She has experimented with many other things including bits of driftwood and bones set in cement. She has done tables, pavements, fireplaces, and brings to her work a feeling of suggestive movement due in part to the use of flowing lines cutting across color areas. In all of her work there is a satisfying achievement of intelligent craftsmanship. Reynal found her medium suddenly and unexpectedly while visiting the Paris atelier of Boris Anrep who was then working on enormous ecclesiastical mosaics. For eight years she was an apprentice in his studio where she washed and sorted stones, mixed glue, worked on backgrounds and became a general handiwoman. Finally, as a reward for having remembered a lost border design on which she had worked (continued on page 39)

JEANNE REYNAL



A R N O L D

Schoenberg

by Peter Yates

• September 13, 1944, Arnold Schoenberg will be seventy years old. *Modern Music*, that fitful adolescent whose turns and quirks alarmed the 1910's and 1920's, is itself respectably forty-four years old. Amateurs of the future, hearing the greater works of Arnold Schoenberg, will turn to us with envy: this is how the men of our time thought in music. It will be accepted as fact the genius of Schoenberg participates and has major importance in the best work of his contemporaries. Their music will not be fully understood without knowledge of his music. The music that will proceed from theirs, the music of the second half of the Twentieth Century, will recognize and accept his inalienable authority.

Schoenberg's genius has been the ability to re-think music within the emotional intensity and philosophic chaos of his own creative lifetime. In the *Harmonybook*, written in 1912, he drew together out of the past a texture of theoretical method which could be used; by 1921 this texture had evolved the first essentially new Twentieth Century strict form. The *Harmonybook* is an assemblage of creative possibilities; the *twelve-tone technic* is a determinative limit and definition of these creative possibilities in terms of usage. These two compensating developments provide the simple framework of his personal growth, the transition, and expansion of his art.

He began as a post-romantic in a dream-world of German neo-impressionism. Values had become indefinite, with psychological evidence replacing form. Instead of the more obvious external representation of events there was a showing forth of the intuitional process. Strict form, that positive reaction to prepared intelligence by which intuition, being shaped, produces vital freshness, had been destroyed by the representative habit; it groped for method. There was need of new specifically musical means. In this unreal world appeared the string sextet *Transfigured Night*, now more widely known in arrangement for string orchestra, substituting for the heroic attitude of the larger Germanic music of the Nineteenth Century the fairy-tale pathos of the German song. At the age of 26 Schoenberg had mastered and had begun to outgrow the world of surfaces in which Debussy spent his lifetime. Using the most elaborate contemporary idiom he wrote the symphonic poem *Pelleas and Melisande*, his first work for large orchestra, and with the addition of voice began the giant cycle of the *Gurre Songs*. The evolution of this work over a period of ten years brought him from emotionally decadent exuberance into full maturity, able to control the largest vocal and symphonic combinations of Wagner and Mahler, though not yet upon their level of constructive genius. With this new maturity he began in 1909 the writing of the first *Chambersymphony* and in 1910 the *Second String Quartet*.

The first *Chambersymphony* differs from the earlier large compositions by drastic economy of means, using for example only seventeen instruments. A landmark in music, it marks the turn from Nineteenth Century gigantism to Twentieth Century strictness and internal condensation. Reacting against post-Wagnerian extravagance it confines itself strictly to its own specific musical content. Each instrument serves a constructive purpose and is fully developed within its peculiar limitations; it is never brought in merely to enlarge the tonal means. This music is not neo-classical; in no way does it imitate the idiom of Haydn or of Bach. In comparison with the earlier *First String Quartet* the *Second* asserts the integrative transformation of emotional content into emotional form.

Intense emotion is the dynamic rootwork of Schoenberg's art. The *Harmonybook*, though an invaluable lexicon, is first of all an emotional paean to music as an art. Emotion, which might have been his downfall, he chose instead to set up as a bulwark

against philosophic chaos. Emotion being intuitional must be controlled by intelligence before it can become form. Stravinsky, by applying a series of external rhythmic patterns, achieved the first success. The method was external and remained so throughout its many progressively weaker imitations. The result was a return to Eighteenth Century formal patterns and neo-classicism. Schoenberg, avoiding the more obvious appearances of success, thrust his roots still more deeply underground. To support and control the native intensity of his emotion he began the erection of a new method of tight formal counterpoint. With the writing of the *Five Orchestral Pieces* and the *Six Short Piano Pieces* he revolutionized the structural basis of his art. Being implicit in the music this art could no longer be represented apart from the music in any other terms. The art was too vital with emotion to become merely abstract. It depended upon nothing, neither upon the Nineteenth Century heroic attitude nor upon Twentieth Century drive. Its rhythm was not applied; it was endemic. The counterpoint was not of the schools; it had become the necessary organization of the music. Instead of the motif, the contrapuntal germ was continuously varied. The way was clear that would produce the twelve-tone technic.

During the time when Schoenberg was developing the final principles of this technic he composed what had been probably the most debated of his mature masterpieces, the cycle of songs for voice and small chamber group called *Pierrot Lunaire*. The vocal part of this work uses a practice invented by Schoenberg, called in the German *Sprechstimme*, first tried in one section of the *Gurre Songs*. It is a manner of spoken song lacking fixed intervals, the voice following within its speaking range the musical intervals formally indicated by the notes. In *Pierrot Lunaire* the voice, becoming involved with the dynamic and almost hysterical emotion of the words, reaches a pitch of nervous excitement which may embarrass listeners accustomed, in spite of Tchaikowsky, to expecting a certain tactful restraint in formal music. The instruments are driven to an extreme of virtuosity in tone-production. Schoenberg has never gone backward in the demands he customarily makes upon performers.

The twelve-tone technic is not a formula; it is instead a completely self-contained classical system of limitations in the handling of a single theme by every contrapuntal means. In its full development, this technic requires a theme derived out of some melodic arrangement of the octave using the entire twelve tones, no tone being repeated except in direct succession. The time intervals of the thematic melody, as in Bach, set up and counterpoint the melodic rhythm. It is not necessary to use all of the twelve tones, but it is necessary that whatever tones are used should be equal in significance without being related to any key-harmonic system. To take the place of key-harmony the twelve-tone technic expects that any significant arrangement of the tones will produce by relationship an individual harmonic system. This audible unity will persist throughout all contrapuntal variants. Those who have learned to hear this music agree that this is fact. Detractors of the twelve-tone technic, as well as many of its earlier apologists, united in calling it *atonal*. Atonal music does exist, percussion music for instance, as well as a good deal of writing merely experimental in its anti-classical dislike of fixed harmonic relationships. In twelve-tone music by the choice of the original tone-pattern of relationships and by adherence to these relationships the harmony is fixed. Each twelve-tone theme provides its separate and original harmonic basis.

To avoid any audible illusion of key-harmony no tone in any group of twelve may be sounded twice, but any single tone may be indefinitely sustained or repeated. The consequent nervous flickering of repeated tones rapidly sound- (continued on page 40)

THE ARCHITECT and his public

by Jan Reiner

• We don't usually think of an architect having a "public" like a prima donna. In reality, however, an architect has his public composed of three groups.

The first group is the one we most often think of when we say "the public." These are the people who go to art museums and lectures, read art books and architectural magazines. They are enthusiastic home-builders; some of them want a modern house, some a traditional house, but all want a custom-built house.

The second group consists of governmental agencies and private corporations interested in large-scale constructions, such as schools, hospitals, airports, office buildings and factories. Both of these groups represent a cash-and-carry business to the architect.

The third, and largest, group of people consists of those who so far cannot afford the services of an architect. This low-income group lives in small, jerry-built houses thrown up by the thousands, or is overcrowding neighborhoods which years ago were built for a "de luxe" public. The style of the slums is an international style characterized by poverty and disease.

In what terms does the "public" think of a house? We hear someone say, "I want a Spanish house because it's traditionally Californian." Another will say, "I want a Colonial house because it's the American style." A third will say, "I want a modern, streamlined house with corner windows." Thus, the discussion boils down to a collection of facades, and if we're analytical enough we discover that the question focuses on one facade—the front. You'll often find houses side by side, one Old English, one Spanish, one French or Colonial American—all with almost identical floor plans. The front is a decorative trimming, often unrelated to the function of the interior.

Why do some people insist on outmoded architectural "styles"? The style was originally developed out of a particular geographical location, social and economic status, and building materials and methods of that time. The style was appropriate to that time and those conditions. It is not necessarily appropriate a hundred years later, even in the same geographical location. In the false striving to be individual by borrowing styles, many people have forgotten that our technological advances have opened up new avenues for better building and better living.

If the last war could stimulate the production of a popular, low priced machine for transportation—an automobile—this war should stimulate the development of a well designed, low cost machine for living—a house. This could best be achieved by standardized mass production of interchangeable house parts that could be assembled into various sized units. After the war, some of our armament plants will be converted to the production of houses and home appliances (the field of mechanical labor-savers in the home has only been touched up to now.) There will be demountable houses, light metal houses, precast concrete houses, plastic houses, and so on. These factory-made fireproof houses will not only be better designed, than most present homes, but they will be low cost. The desire for individuality should not suffer, for the architect has a world of new materials and forms at his command, that can be combined in an infinity of ways.

Many people, however, still may preoccupy their minds in worrying about "the individuality" of their homes and overlook the real goal of contemporary architecture—the desire to raise the standard of dwelling for as many people as possible. To build a few modern homes does not reach this goal: the answer lies in well organized, large scale planning. The organized society,

which we hope to see after the Victory, must live and work in organized communities planned by architects and planners rather than by real estate speculators and their "puppet" architects.

One of our most important tasks is to make the people aware, interested and enthusiastic about large scale planning. The people must realize that slums are not a necessity. They must know that there is a way of building or rebuilding their communities in which every one of their dwellings could receive more space, more sun, more air, a pleasant view; that parks, playgrounds, and schools may be right in their neighborhood. They also must know that the traffic can be so organized that it ceases to be a public menace. This unquestionably is a big task—but one which can be done—and one which has been done in some parts of this "one world."

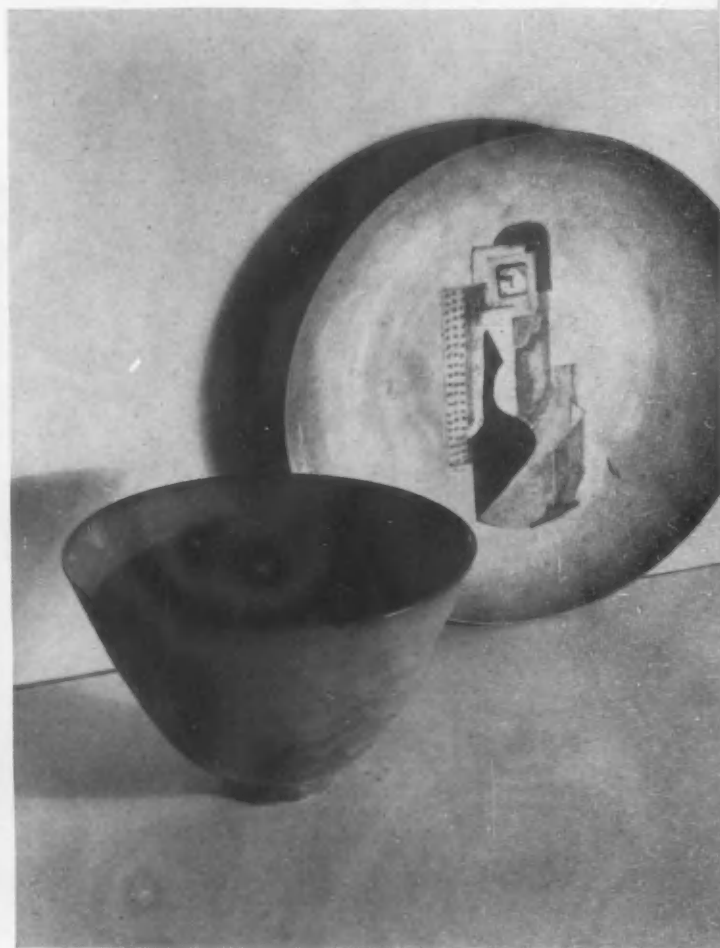
On the main, there are three ways to tackle this task:

(1) Schools, (2) Civic Groups, and (3) Legislature.

Some schools of architecture need a "tune up." For instance, teaching of history could be stripped to the minimum and replaced by sociology, economics, and public administration. Architecture should not be taught as a "metier deluxe" consisting of beautifully rendered monuments. It must be made clear to the students that architecture is a predominantly social art which serves equally all parts of society. Universities could become creative laboratories for planning, where ideas are born, crystalized, and set up into comprehensive schemes. Their work eventually may be of service to civic groups or the government. Students of architecture should be "world minded" and so should be their teachers. To print a promising catalog and leave the old faculty untouched does not necessarily mean a progress in education.

Civic groups and labor unions together with newspapers, radios, and magazines can do an enormous amount of good work. They may mold the public opinion and make people conscious of the advantage of large scale planning; they can organize popular lectures, travelling exhibits, print pamphlets or even build model neighborhoods—thus laying the ground work vital to a Master Plan. It is understood, however, that these groups are guided by unselfish and farsighted planners rather than by people whose income consists of high rents pouring from the overcrowded slums, or semi-slums districts. Sometime, it may be worthwhile to look behind the scene of a "Plan" to see that there are no "puppet architects" on the stage, while the real show is run by somebody who is interested in a high rent rather than in a high standard of dwelling.

The good work done by schools and private or public groups should be welcomed by the legislature and supported by an up-to-date building code. A just and legal land-use control must be devised which would enable the planner to rebuild the communities on a big scale. That is particularly necessary for large cities where the "down-town" is encircled by a blighted zone sometimes more than a mile wide. To widen a street here and there does not necessarily mean city planning; nor does city planning mean the building of a number of satellite communities around a decaying metropolis—which, because of its high property values, is left untouched. In some cases, these satellite cities do not offer the much wanted "open-country life"—they usually make the commuting longer, and at the same time boost up the taxes for those who remain to live in the city. Many of our cities need desperately large-scale surgical operations based on scientific research and technological means. We should have better apartment houses and more apart- (continued on page 40)



ceramics

• Group of ceramics from the Pacific Coast Ceramic Exhibition sponsored by the Art in Action Shop, City of Paris, San Francisco.

top left: bowl by Vivika Timiriasieff awarded a \$25 purchase prize. Jug and cups by Herbert Sanders. Carved bottle by Ruth Horan.

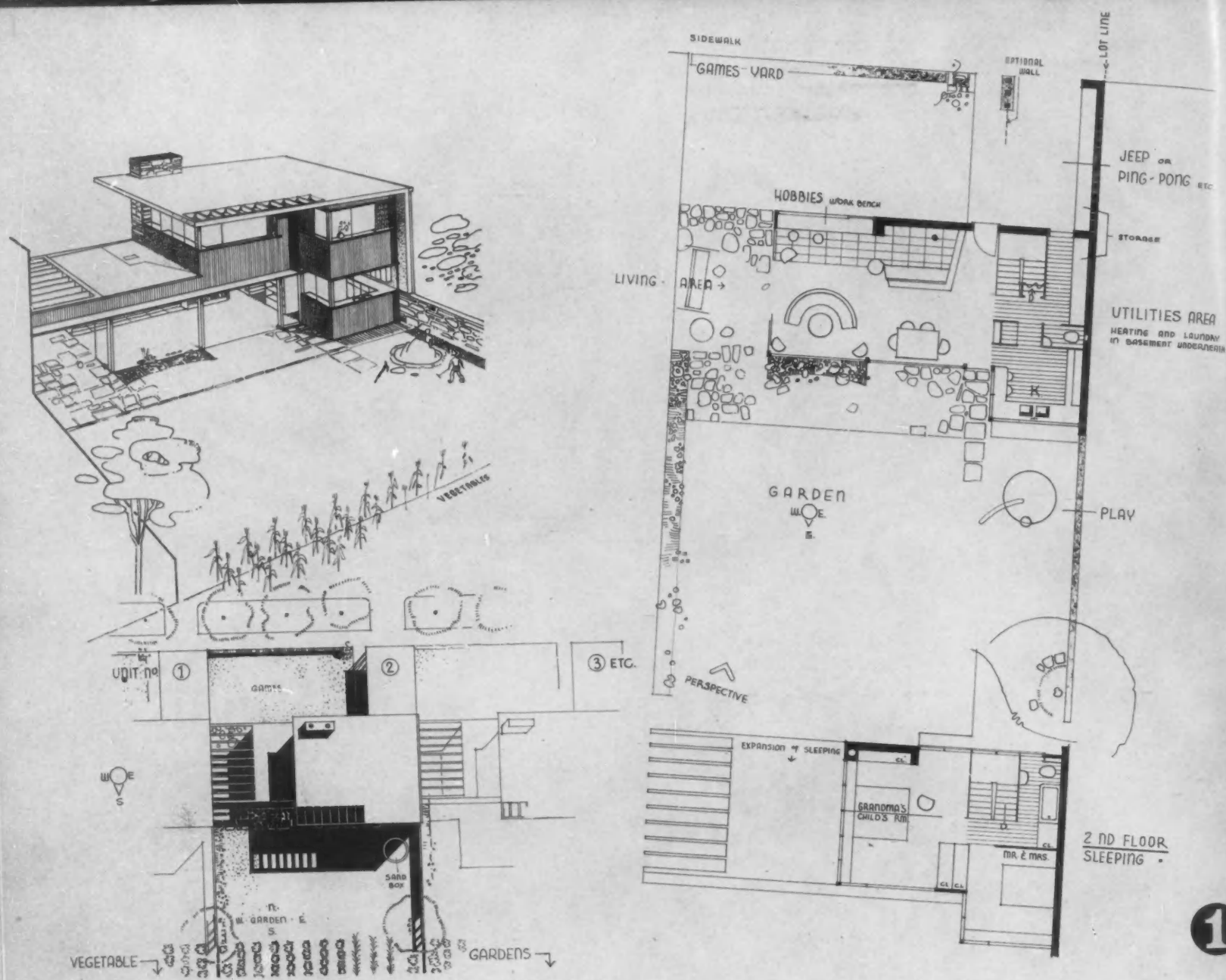
top right: flat bowl (lower left) by Antonio Prieto awarded a purchase prize of \$25. Vase by Kathryn Uhl Ball, member of the jury.

lower left: plate and bowls by Laura Andreson, who was awarded first prize of a War Bond.

lower right: two bowls by Beatrice Wood.

small photo at right: tea set by Carlton Ball.

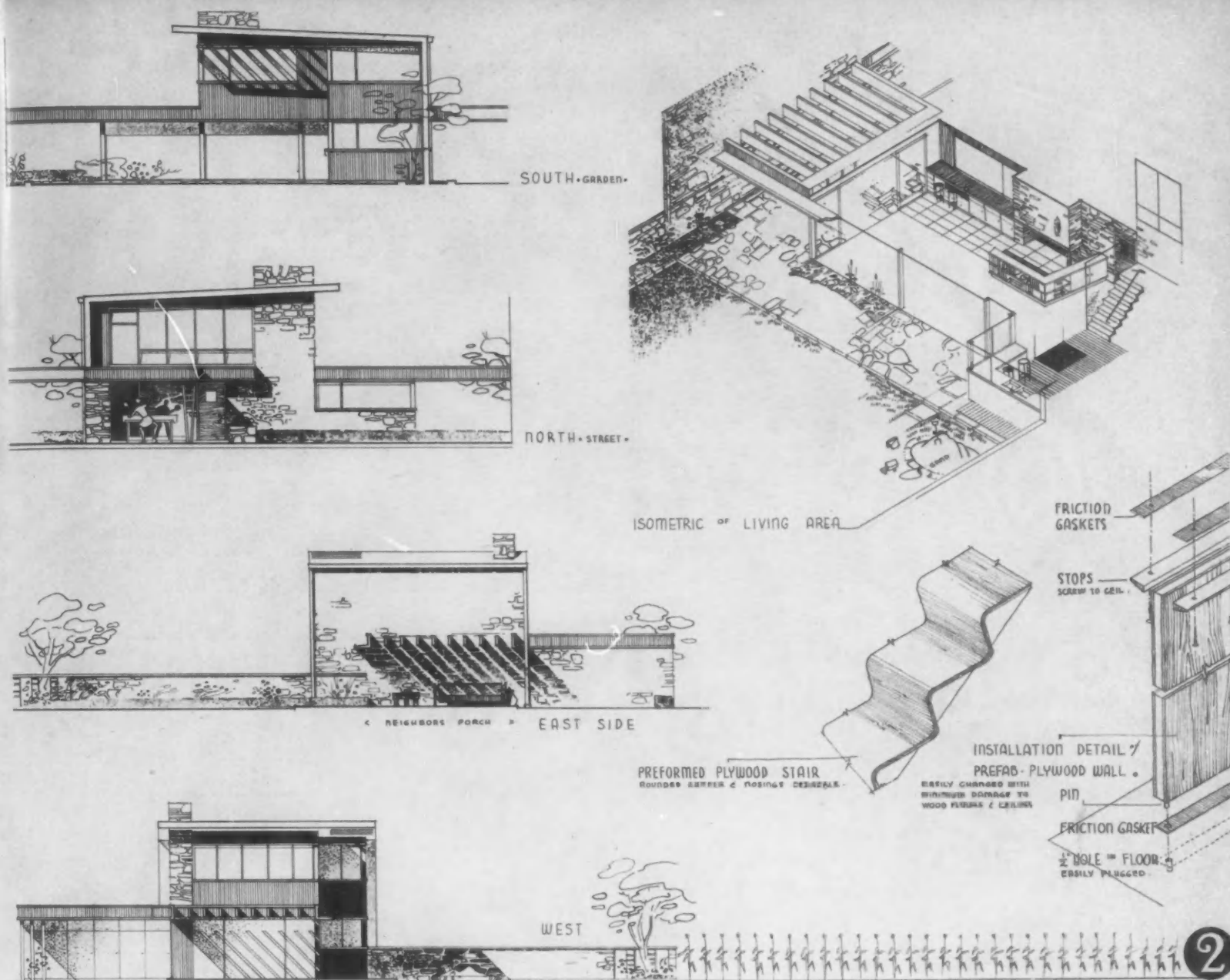




1

an entry from the "designs for postwar living" competition

M. R. DOBBERMAN



2

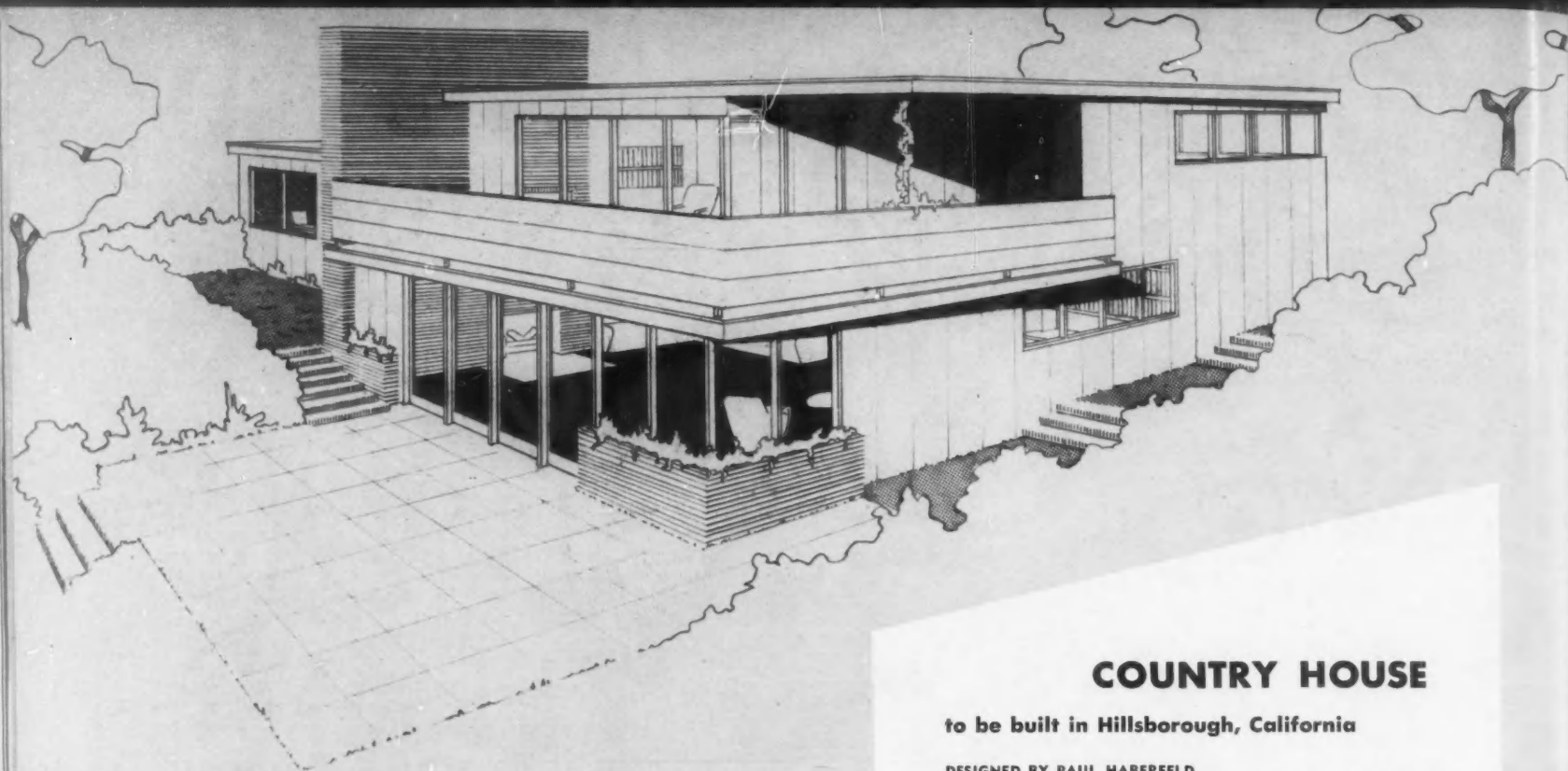
Site Usage—Object to eliminate dead space between houses. Each unit will have a wall on the property line, this wall acting dually to give absolute privacy from the neighbors and to be used as a background for the neighbor's living area, terraces, and garden. On narrow lots this allows maximum use of width for play and living space, with compact utility area along the property line. All living, eating, and kitchen areas will overlook the garden. The living area is designed in such a way that despite the narrowness of the lot it is open on three sides. The well ventilated sleeping quarters are on the second floor.

The Plan—Few fixed interior partitions. The plan will always allow for any family alterations, especially in the sleeping quarters. One wall panel and two prefabricated closets divide the sleeping area into three bedrooms. This could easily be two bedrooms or one bedroom and a study. Additional space may be had by extending area to the west.

Interiors—Prefabrication's best contributions will be standard interior wall panels, closets, stairs, in addition to present kitchen units.

Construction—With plywood, lighter floor, and wall construction will be available. No radical construction changes but full advantage will be taken of existing improvements. Prefabrication will have its place but not to the exclusion of other types of wood and masonry construction. A balanced blend of the two will give this home individuality that cannot be achieved with one method alone.

Economy—Homes that workers can afford and their wives can take care of will be made available by group housing of a type that maintains the individuality of each house. With careful planning by architects this will be obtained by using some basic spans, some standard sizes to cut costs to a minimum.



COUNTRY HOUSE

to be built in Hillsborough, California

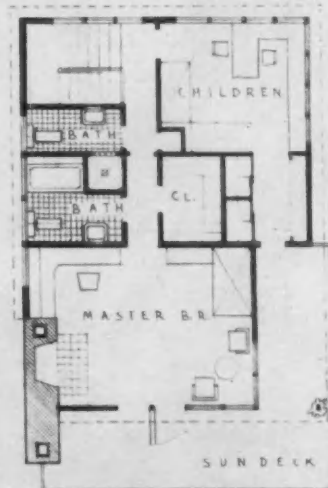
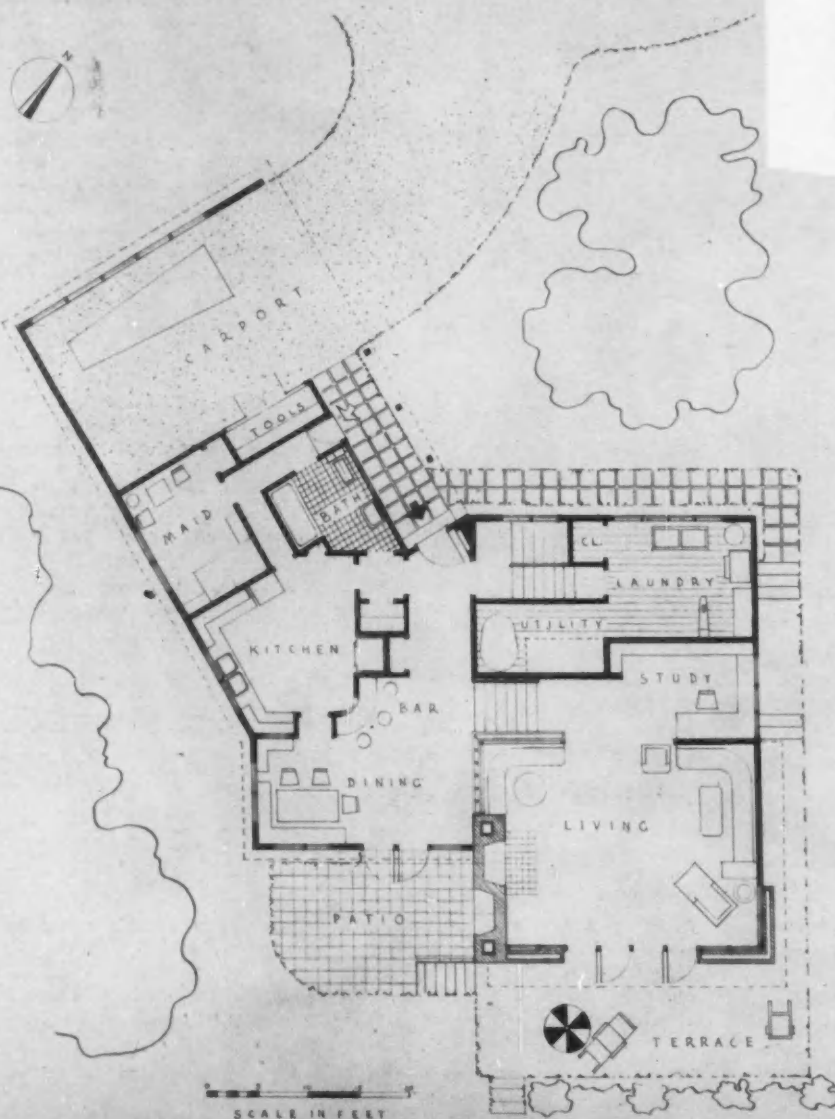
DESIGNED BY PAUL HABERFELD

Offices of L. L. Dougan and Bernard Heims, Architects,
Portland, Oregon.

CONDITIONS: Property is located on a steep hilltop, crowned by groups of dwarf pine trees opening to the southeast with a sweeping forty-mile view over the peninsula and bay.

OWNERS: Young couple with two small boys who like outdoor living:

LAYOUT: Retaining most of the existing trees, the house is arranged on two levels following the natural grade. The second story is over sunken living room, and semi-basement is only seven steps down from dining room and breakfast bar by glass panel and flower box. Seating arrangement around fireplace and living room permits an unobstructed view through doors and windows. Maid's room with bath can be used optionally as guest quarters.



SECOND FLOOR

new developments

Builders of the West Leading Fight For Continued and Expanded Production of Steel in Western States—Sees Possibility of 1,000,000 Postwar Jobs

By Rex L. Nicholson

Managing Director, Builders of the West, Inc.

Speaking for every westerner I have talked to, I would like to paraphrase some familiar Churchillian language to say this: we of the West did not create an industrial empire West of the Rockies in the hour of war to preside over its liquidation in the coming days of peace.

We intend to hold what we have, and to increase it—for our benefit, for the benefit of our Nation in both war and peace, and for the benefit of those hundreds of millions of people around the Pacific Basin who will look to us for the tools of peace one day soon.

It will not be easy to hold what we have. It will be harder to increase what we have. But we are making the right start, and in the right place—by fighting for steel. Not for postwar dream gadgets. Not for any of the fancy plastics factories now on drawing boards, although we will go after those too in proper time. No, we are after ordinary, undramatic and sometimes dirty steel—steel the most basic of industries, steel the mother of industries.

Did you know that not one of the myriad of screws that went into the building of your house was made west of the Rockies? That the hinges on your doors, the screens on your windows, in fact virtually every finished piece of ferrous metal that works for you one way or another in your daily life was made east of the Mississippi? Not a very weighty concern of yours, ordinarily. You buy most of your clothes and your shoes and many another article from the East too. The East buys things from you. But here's the difference now—we actually have in the West today the iron and steel plants to produce the metal, to do it more cheaply, and to give jobs to hundreds of thousands of our new population.

Our task is, first, to keep our new-born steel industry, and second, to keep it busy. Steel breeds business. Not for nothing is it called the mother of employment. Lester S. Diehl, director of research of Builders of the West, Inc., has just completed a study which shows that the West's iron and steel capacity could create from 700,000 to 1,000,000 jobs. His figures are based on a hard-headed fact—the number of persons employed by a comparable steel capacity in the East. That is why westerners who want no part of any liquidation of the West's wartime gains are giving their attention first to prosaic steel. Builders of the West, Inc., is in the forefront of the fight because it represents the construction industry of all eleven western states.

This battle for western steel means much to everyone who intends to build a home after the war, or to plan and build houses for others. It may decide whether those houses will be numbered in mere thousands, or in tens of thousands. This is true because it may decide whether the West is able to absorb its new millions of population. It is an economic fight in which all of the fifteen million citizens of these eleven states have a stake, and they will do their part if the facts are given them.

The basic fact from which stems all else is that the war has created new steel capacity in the West. Two big iron and steel mills were built, principally because of the crying need of West Coast shipyards for steel. It was difficult to move Eastern steel so far and in such volume. During one critical phase of the war an entire trainload of steel was rushed across the continent on a passenger train schedule!

These new plants are the Government-owned Geneva Steel Company at Geneva, Utah, with a capacity of 1,300,000 tons of steel annually, and Kaiser Company, Inc., at Fontana, Calif., with an annual capacity of 675,000 tons. These two plants alone virtually doubled the West's steel producing capacity.

Paralleling this basic fact of new steel capacity are three others: (1) because of the war, we now have big, new plants that can convert this raw steel into scores and hundreds of wanted products; (2) because of the war we have an enlarged population with a buying power sufficient to justify volume production of many of these products—plus prospective Asiatic markets; and (3) because of the war we have developed both skillful managements and skilled manpower.

In short, we have at this moment all the necessary ingredients of an industrialized West. Our job is to hold on to them—to protect them against such natural enemies as unfair freight rates, poor decisions in Washington, etc. If we can do that, the gifted men who built the West's great war industries can and will transform them into equally great peace industries.

I'll mention just four of the many organizations I have in mind—Consolidated Steel Company at Los Angeles; Western Pipe & Steel Company at San Francisco; Willamette Iron & Steel Company at Portland, Pacific Car & Foundry Company at Seattle. Before the war these outfits did special steel manufacturing jobs to fulfill strictly local needs—a special oil rig here, a tailored section of a bridge there, logging equipment or mining tools somewhere else. They did not compete with Eastern manufacturers of standard steel products. They could not. They did not have the plants. But more important, they could not meet the Easterner's price on finished products because they had to pay the "Pittsburgh plus" price for raw steel.

"Pittsburgh plus" is the Pittsburgh price of steel plus rail-water freight. It has always meant that the West Coast paid \$11 to \$15 a ton more for its raw steel than the Eastern manufacturer paid. Under such conditions, development of big steel-using industries in the West was impossible. If the West wins the battle of steel, "Pittsburgh plus" will disappear from the western vocabulary.

These four lusty western companies and dozens of others like them, want to keep their big plants and big payrolls after the war if they can. They want to do it by making things out of steel they never made before—by competing with the East's finished steel product not only on the West Coast but in the Middle West. They want to supply the railroads, the oil industry, the construction industry. They want to provide the fabricated steel parts for the refrigerators, the light-weight automobiles, the bathroom units or any of the other things that Kaiser and the West's airplane industry are investigating. They'll do it too. All they want is a fighting chance—steel at a western price instead of Pittsburgh plus; freight rates that will place them on a fair competitive footing. They can do nothing if not assured of the steel year in and year out. And the basic steel capacity—the Geneva and Fontana plants and other, smaller ones—means nothing to the West unless there are these fabricators to take the raw steel and make something of it.

Is the West entitled to the steel? In his survey for Builders of the West, Inc., Diehl found the steel capacity of the eleven western states is now 4,642,000 tons annually. He found the national steel industry expects an annual post-war need of 70,000,000 tons. So the West potentially could produce 6.63 per cent of this national need—provided all the West's steel capacity were allowed to operate by Big Steel and the Government. Against this 6.63 per cent of the national steel need that the West could supply, lay the fact that the West has 11.3 per cent of the national population.

Plainly, this population figure justifies more heavy, steel-consuming industries. And that is exactly what these four companies, plus scores of others, can become.

They are not plans on a drawing board but actual plants—big plants that, when peace comes, must be locked up, orphaned to shrink to pre-war sizes, or turned loose to build the new West. They, together with the raw steel that feeds them, are at this minute the greatest need and the brightest hope for the future of the West. There will be many a skirmish before the battle of western steel is won. It must win the support of Congress, of the key men charged with converting the nation's industry back to peace, and of all those in positions of leadership in the West.

Out here in the West we are not good at liquidating. We never liquidated anything except the horse thief. We are builders. We shall win the battle of western steel because we must win it to build the new West.

F. J. CONNOLLY CHAMPIONS PLANNING

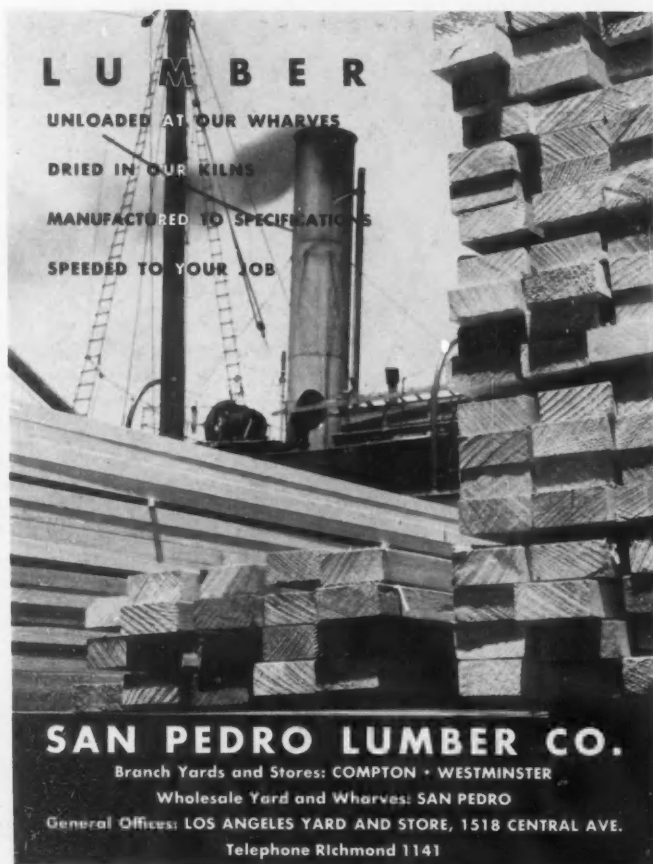
Planning has a champion in Southern California. Among the more eager listeners to the messages that F. J. Connolly, manager of the Southern California Chapter, Associated General Contractors, has brought in a series of large meetings to the principal communities of the Southland, are the devotees of sound community planning.

Never in history has the cause of planning had a more earnest and effective advocate than Mr. Connolly, who has addressed many key audiences in the Southern California area as part of the Chapter's campaign to stimulate the blueprinting of postwar construction.

"It is no longer radical to look upon planning as a sound activity," he has told the business men and other leaders of the Southland community.

The meetings he has addressed, promoted by the Chapter in some cases and otherwise in response to local invitation, are part of the A. G. C. campaign in Southern California to build a workpile of sound and needed construction projects, ready for bid, when the war ends.

The Chapter joined with the League of California Cities in advocating the



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\$10,000,000 matching bill for local planning and acquisitions which was passed by the State Legislature in the June special session.

Now the contractors' group is campaigning in each individual city and county to insure that the funds made available are used.

In this task, they have the support of the American Institute of Architects and the American Society of Civil Engineers in the Southern California area, who are working to break the planning bottleneck pointed out by A.G.C.—the reluctance of public bodies to employ private firms of architects and engineers for postwar planning.

This was the subject recently of an historic meeting in Los Angeles between the Boards of Directors of the three construction industry groups—architects, engineers, and general contractors. For the first time, under the impetus of the energetic manager of the A.G.C. Chapter, the three boards broke bread together and considered their common problem of postwar planning and the promotion of the private-enterprise services of the three branches. The meeting came about largely as a result of the experience of the A.G.C. Southern California Chapter in stimulating postwar construction planning in Orange County.

Connolly, pointed out that this campaign, climaxed in a meeting of 200 of the key business and public leaders of Orange County in Anaheim, emphasized the need for follow-through by architects and engineers. His revealing report, prepared by A.G.C. manager Connolly and his public relations representative, Frederic A. Chase, traces the Southern California Chapters postwar planning activities, and reads in part as follows:

"More than a year ago the Southern California Chapter of the Associated General Contractors began its aggressive campaign to prepare for the shock of peace. A review of the record today shows many concrete achievements, dividends of increased good will for general contractors and the contract method, and valuable experience which is being applied in the current full swing of the market development campaign. The purpose of this report is to sketch this record through significant highlights.

"First is the outstanding program of State Legislation which places California in the front rank of progressive States and provides an example of preparedness for every city, county, and business or industrial group. Working closely with Governor Earl Warren and the State Legislature, the Chapter helped to create the State's postwar construction program which now totals nearly \$300,000,000. These appropriations are approximately as follows: For planning and acquisition of sites, \$78,000,000; for State building construction, \$114,000,000; for highway and flood control construction, \$105,000,000.

"Of the planning appropriations, \$12,000,000 is for State highways, \$3,500,000 for the State Architect and \$1,000,000 for plans for the University of California. \$1,500,000 is allocated to Counties for County Highway planning. \$10,000,000 is allocated to Counties and Cities on a matching and population basis for plans and acquisitions.

"Of equal importance was the creation of the model State Reconstruction and Reemployment Commission, in which the managers of both the Southern and Northern California Chapters took a leading part, and the appointment by Governor Warren of the Commission's Director, Colonel Alexander Heron.

"An example of how the Southern California Chapter aided in creating this State program is found in the recent enactment by the Legislature of Senate Bill 48, which appropriated \$10,000,000 for local plans and acquisitions on a matching basis. The Chapter joined with the League of California Cities in sponsoring this legislation, and requested Governor Warren to place it on the call for the June special session.

"The Governor granted the request. Then the Chapter staff worked closely with the League of California Cities officials at the session to obtain the bill's passage. If fully utilized, this Act will create a workpile of needed and sound local public construction throughout the State totalling several hundred millions of dollars. It is a valuable insurance policy against another WPA.

"Against this comprehensive background of a sound and forward-looking State program, the Southern California Chapter now is painting in the details of construction planning action in the local area. The first task undertaken was an analysis of the wartime transformation of Southern California, its general meaning in terms of postwar problems and opportunities, and its specific meaning in terms of needed construction of all types.

"Upon the conclusions of this basic study the Chapter is developing in an orderly manner its three principal postwar construction markets: Commercial and industrial construction; home building; and public works."

INDUSTRIAL AND COMMERCIAL PREFABRICATION

By Roy F. Irvin,

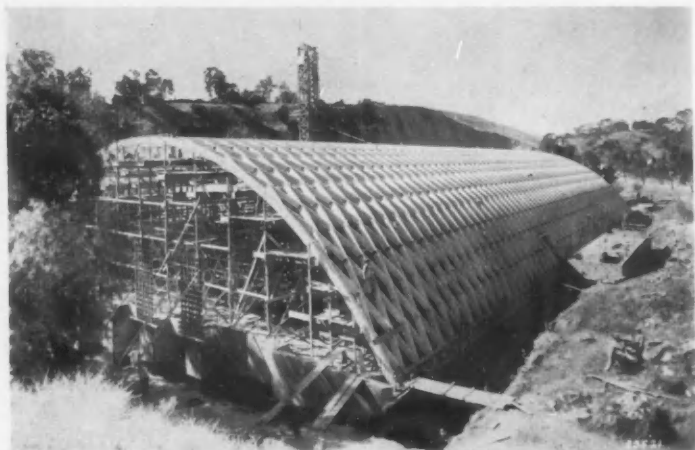
Manager, Industrial Department, Erwin, Wasey & Co.

The term "prefabrication" has caught the public eye and ear in the last year or two in much the same manner by which its attention was first attracted to the vitamins. In other words, there has been a great deal of discussion about prefabrication in both the lay press and in technical and professional journals to the end that the general public has concluded that here is something new and revolutionary; something which will work wonders in making construction better and cheaper. This includes the rank and file of organized labor who are afraid that this boogey-boo is going to do them out of a job or two.

As a matter of fact, we have had prefabrication in the building industry for many years. And, whether any particular group likes it or not, it will continue just so long as it serves an economic need. There is nothing to prevent those who are against its development from devising other methods which might be even better. Just being "agin" something because it is

not to one's individual preference doesn't slow down the wheels of progress to any appreciable degree. Many who view prefabrication with some concern have not taken time to study its possibilities—or to consider them with an open mind.

Doors and windows, cabinets and cupboards have been turned out in quan-



The Lamella Roof is an excellent example of 100% prefabrication as applied to roof structures. Photograph courtesy Summerbell Roof Structures.

tities by prefabrication for years. The fact that larger units of construction might also be prefabricated would seem to be no real cause for alarm. Prefabrication is only the start. The building still has to be constructed.

In the industrial and commercial building field, prefabrication is also an old story. The Lamella roof, for instance, was an early example of prefabrication in this field. The arch truss and timber connector construction are other examples in the field of wood construction. Steelwork for buildings, as well as for bridges and other types of structures, has been prefabricated for years. Now we have glued laminated construction which makes possible the prefabrication of almost unlimited designs in wood-units which strongly compete with steel on the basis of cost, strength, weight and even fire-resistance. Spans of as much as 300 feet are possible with this type of construction.

The desired end-point in all developments in construction is to produce a structure of better quality and value. Prefabrication has contributed to that end insofar as it has been employed in the construction industry. If, through the extension of its application, it can provide for better and better construction and construction methods, prefabrication will continue to develop and grow . . . until some better method is discovered.

PLYWOOD USED FOR FREIGHT CARS

America's most modern freight train, 106 plywood-steel box cars tailed by a streamlined plywood caboose, rolled westward recently over the Great Northern Railway from Willmar, Minn., to Puget Sound. These cars, painted "Great Northern orange" to distinguish them from standard red box cars, had just come off the assembly line of the company's shops at St. Cloud, Minn., the first of 1000-units under construction. Six of these 40-foot standard box cars daily roll out of the shops and this rate of production will continue until the present order has been completed, said F. J. Gavin, president of the road. On the outside, panels of Douglas fir plywood are exterior-type, made with permanently waterproof binder, 5/8-inch thick and are placed vertically. Plywood and steel also combine to form the doors. Cargoes will be protected from dirt and cinders since the cars are lined also with the large panels. Tests of the experimental plywood-steel freight cars indicated they are as sturdy as the conventional box cars.

FACTORY-FIT DOUGLAS FIR DOORS

Improving still further Douglas fir doors, which long have been manufactured under U. S. Commercial Standards of quality, fir door makers now are introducing factory-fit and machined closures as stock interior doors. The prefit feature was introduced in the line of heavy 1 3/4" entrance doors in 1939 and the success of this innovation suggested expanding the program to include the entire line of house doors.

These doors, rather than being made oversize to be hand-trimmed on the job, are cut to exact dimensions by precision machinery and are ready to hang when they leave the mass-production door factories. Pre-fitting means saving of labor in hanging and therefore speeds construction. More important, builders and home owners are assured full beauty and maximum utility of the door when in place. For there will be no marks of dull hand tools or misfitting of the doors that are factory machined. Eliminated also is the possibility of on-the-job cutting that would detract from the door design.

WORMLEY RETURNS TO PRIVATE BUSINESS

Edward J. Wormley has resigned as chief of the Furniture Unit of the Office of Price Administration to resume his previous work as an industrial designer. He will be located at 270 Park Avenue, New York. Prior to coming to Washington, Mr. Wormley was the designer for the Dunbar Furniture Mfg. Co., where he acquired a national reputation, particularly for his

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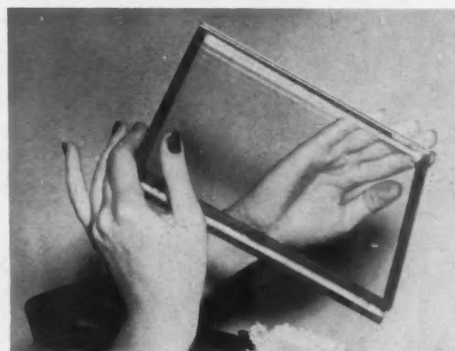
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work in modern design. It is understood that Mr. Wormley will design for the Drexel Furniture Co., of Drexel N. C., as well as for the Dunbar Furniture Mfg Co., of Berne, Indiana.

THERMOPANE—NEW WINDOW INSULATION

A new transparent window insulation developed by Libbey-Owens-Ford, after 14 years of research, was announced at a meeting at the Architectural League in New York recently. Properties of the glass are such that it can be used in apartment buildings, hospitals, schools and office buildings in order to conserve fuel. But, because it is permanently installed, it can be placed where today heights make it inconvenient to take advantage of the double glass insulation principle of storm sash above the first floor.



Described as the "most revolutionary basic improvement in window pane construction in more than 500 years," the insulating window pane has been deemed ready for homes and other structures after extensive civilian field tests and rigorous wartime applications, where its merit was successfully proved.

Construction of the units consists of two panes of glass sandwiching a dehydrated air space hermetically sealed in by a special metal-to-glass bond. Heat losses in the buildings used for field tests were reduced by as much as 50 per cent, and fogging from condensation was virtually eliminated.

"Thermopane is expected to facilitate the trend toward 'open plan architecture,'" Dr. George B. Watkins, Libbey-Owens-Ford research director said. "With Thermopane it is at least possible to use wider areas of glass without resulting prohibitive heat losses through windows. At present Dr. Watkins explained, the unit is being widely used in army signal corps trucks to protect delicate weather instruments from temperature changes in the field, as windows of traffic control towers at army air fields in Alaska and the tropics, and other war time jobs.

New buildings of the postwar era, Dr. Watkins predicted, will have Thermopane installed in a single sash, like regular window glass, thereby reducing heating costs, eliminating cold drafts and fogging and helping to subdue street noises.

ULTRA VIOLET LIGHTING KILLS GERMS

Ultra Violet Ray light fixtures designed to sterilize the air and to kill the germs of many communicable diseases, including the germs of the common cold, are now being produced by the Edwin F. Guth Company of 2635 Washington Avenue, St. Louis 3, Missouri. According to the British publication, "Municipal Engineering," British engineers advocate the installation of ultra violet light installations in all places where crowds congregate such as cinemas, concert, halls, churches, and schools. The concentration of bacteria naturally present in such places would be killed by the light and epidemics averted. It has been the experience of the British that blacked out areas have had an increase in epidemic diseases and that where the ultra violet ray lamps have been used experimentally, the spread of disease has been controlled. For use in the cinema, these lights would in no way interfere with the necessary darkness of the auditorium, although care should be used in installations to prevent the ultra violet rays from shining into and irritating the eyes of the patrons. Where such lamps are installed, persons would not need to avoid the cinema during epidemics, as the air would be sterilized. It is to be expected that this new development will have a marked effect on the building requirements of the future, especially in schools, hospitals, and places of public gathering or amusement.

LAUCKS CONSTRUCTION GLUES AND PREFABRICATION

I. F. Laucks, Inc., the newest member of the Monsanto Chemicals Company family, was interested in prefabrication even before prefabricated structures were on the market. There are two sound reasons for Laucks interest in prefabricated housing and its future. One, Laucks is a research organization; two, Laucks products are, and have been, directly tied-in with the prefabrication market through the structural use of glue and the use of specially formulated paint.

Modern synthetic resin glues, unlike the glues of an earlier era, are unbelievably strong, water-proof and fungus-proof. The modern glue is a prescribed glue. Through chemical research and practical tests, the present-day structural glue is created for the job. The modern construction glues are not to be visualized as being bought by the tube or the can, but rather, by the carload. Glue is no longer just material in the manufacture of furniture; it has assumed an important position in structural and exterior building and manufacturing elements.

In addition to structural glues, I. F. Laucks, Inc., have also made important contributions to the prefabrication and plywood field through the development of paints and wood preservatives. Of particular interest, is the Laucks-

developed wood preservative that provides dimension control . . . control of dimensions between operations so that there will be no warping, shrinking or swelling.

The basis of modern prefabrication is the glued-up wall, partition, roof, floor or ceiling unit, usually made in special flat-bed jigs or presses. With glued construction there is no dead weight hanging on the frame; panel and framework are a unit. Prefabricated framing members are lighter, less expensive, and more easily handled and transported.

NEW SQUARE D SCATTER BOX

Control of temporary power and light circuits through a central unit protected by circuit breakers is now possible with a newly designed scatter box perfected by the Square D Company. Although primarily designed for ship yards and aircraft plants where a number of temporary units must be set up and torn down quickly, the Square D engineers believe that it will find general usage in the construction of housing projects and commercial and industrial building where temporary distribution of light loads is required. The Scatter Box has been designed flexibly so that it may be used in a number of different set-ups. Complete information may be had by writing the Square D Company, 1318 East 16th Street, Los Angeles, 21.

NEW AETNA PLYWOOD BOOKLET

Aetna Plywood & Veneer Company, 1731 Elston Avenue, Chicago, has announced a "de luxe Victory Book," printed in several colors and profusely illustrated. The book comprises three sections: (1) "Plywood In and AFTER VICTORY"; (2) "The True Function of the Plywood Distributor"; and (3) "The Manufacture of Plywood." It also contains a new copyrighted feature, styled, the "Teletype Ticker" on "Up-to-the-Minute Data About the Availability of Plywood and Veneer." The company states that the edition is strictly limited because of priority restrictions on certain materials, but copies will be sent gratis to all those genuinely interested in these subjects as long as the supply lasts.

STATE BOARD OF ARCHITECTURAL EXAMINERS

Governor Earl Warren of California has appointed Herbert J. Powell of Los Angeles and William C. Ambrose of San Francisco as new members of the California State Board of Architectural Examiners. Frederick H. Reimers of San Francisco was reappointed. Hold-over members are Louis J. Gill of San Diego and Richard J. Neutra of Los Angeles. Mr. Neutra is now out of the state.



Photograph shows 20-ft. x 48-ft. Army barracks entire construction material for which is in small pile in front. Shipping space only 2' x 7' x 11'-6" is required for entire barracks built of plywood-plastic-metal panels developed by U. S. Plywood Corporation and used in patented revolutionary new building technique which makes possible houses built without any solid wood studs, joists, or rafters.

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POWER PANEL BOARDS MODERNIZED BY SQUARE D

An interesting 16-page pamphlet, CA575, describing a unique method of converting obsolete and inadequate electric light power panelboards to full efficiency and modernness without disturbing the box or conduit is available upon request. This information is contained in a 16-page pamphlet, CA575, available upon request from the Square D Company, 1318 East 16th Street, Los Angeles 21. The booklet has "before" and "after" illustrations of actual jobs with a brief history of each case.

A NEW CATALOG ON REFRIGERATION AND AIR CONDITIONING

Quick, complete information concerning accessories and supplies for refrigeration and air conditioning is available in a new catalog issued by the York Corporation of York, Pa. The catalog is the loose leaf type, divided into sections, and tabbed for ready reference. It is available on requests sent on business letterheads.

NEW TRACING VELLUM BY CRAFTINT

A new tracing vellum including automatic shading features which give the draftsman an opportunity to shade his tracing in record breaking time has been announced by the Craftint Manufacturing Company of Cleveland, Ohio. After a drawing has been made in the usual way on the paper or cloth, the artist has merely to dip a brush in a chemical supplied by the Craftint Company and apply it to the paper. A cross hatch appears and becomes an integral part of the drawing. Two shades of gray may be obtained by using two different chemicals. Solids may be cut into the drawing with ink or pencil as usual and with the two shades of gray, four colors (black, white, dark gray, and light gray) may be used to make a finished isometric or exometric drawing with a complete range of shading. Copies of these drawings may be reproduced in a variety of standard methods. The Craftint Manufacturing Company offers free samples to any organization interested in this new medium.

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KRAFTILE ANNOUNCES TWO APPOINTMENTS

George L. Smith has been promoted to the newly created position of assistant sales manager of Kraftile Company is the announcement of J. B. Crawford, vice president in charge of sales. Mr. Smith will have charge of sales of Kraftile structural wall units, acid brick, nukem acid-proof products, and Miniwax waterproofings, caulking compounds, protective coatings, wood finishes, and waxes. Mr. Crawford also announces the addition of Mr. George E. Ross, Sr. to the Kraftile organization. Mr. Ross, who will specialize in the Marine field of the company's activities is a graduate of the U. S. Naval Academy at Annapolis.

PRE-FAB WINDOWS PROVE VALUE

Developed by Dalmo-Victor, Inc., San Francisco, as a wartime expedient, no-frame, projected type windows are proving their time-and-material-saving qualities both in actual installation and maintenance or upkeep. The windows are delivered on the site with all of the assembly work done at the factory, including the attaching of metal parts to the wood strips. The operating hardware, prefabricated of rust-proofed rectangular steel bars, is packed in sets, one to each sash. It averages one and one quarter pounds, which is approximately the weight of the sash balances required for an ordinary one-sash, double hung window.

The operating hardware is constructed to fit into the rabbet of the sash and fits automatically into the correct position on the sash, to which it is securely screwed. Mastic is placed in the small groove on the inner face of the wood strips and the integrated unit is attached to the exterior walls of the building at the window opening. The casement fastener is then attached and the installation is complete.

The sash used in the Dalmo no-frame window is of wood. Both sash and glass dimensions are optional to the designer, with a maximum size for operating hardware of 4'-0" wide by 4'-0" high. Although no-frame windows have found their widest use under today's demands for fast production, economy in the use of critical materials and minimum labor requirements, their ventilation control qualities and ease of maintenance are making them popular in many other installations. Their three-fold economy; low original cost, low installation cost and low maintenance cost, plus efficient ventilation control, will make them useful in many types of construction in the postwar era.

BARCLAY OFFERS PLASTIC-COATED WALLBOARD

Barclay, the factory-finished, baked-on plastic-coated wallboard, a product of Barclay Manufacturing Co., Bronx, N. Y. has been profitably used for walls and ceilings in pre-war home, commercial and industrial building; in wartime barracks, naval bases, housing, hospitals, transports. Widespread utilization in pre-fabricated home construction is anticipated.

Barclay suggests itself for pre-fabricated housing because its use is logical in any consideration of dry wall construction. The panels come in convenient standard sizes—four feet wide, and four, six or eight feet in length. Ordinary carpenters' tools are used, installation is simple and speedy. A wide range of colors is available. The material comes in three surface designs: Tileboard, marked off in 4" squares with "mortar lines" of contrasting color; Panelboard, flat color masses; and Stream-Lined, scored with horizontal, contrasting "mortar lines," 4" or 8" apart, running the entire length of the panel.

Barclay's handsome, smooth surface is chemically inert, extremely stable in color. An exclusive factory process completely seals surface pores, preventing penetration by moisture or dirt, repelling common household acids, grease or fruit stains. Barclay's surface is spot-proof, stain-proof, water-proof, vermin-proof, termite-proof. It is highly wear-resistant, cleans with ease, and barring excessive abuse, retains its beautiful appearance for many years. It will not chip, crack or peel.

Barclay can be made part of walls and ceilings in the plant of the pre-fabricator or on the job. It is a "natural" for foyers, kitchens and bathrooms, and is already being used for this purpose by many pre-fabricators.

MUSIC IN THE CINEMA

continued from page 14

sists on playing Smetana's *Moldau*, a symbol of Bohemian patriotism, during a Prague recital. Realizing that he is about to fall into the hands of the secret police, Volny sends his wife out of the country. In this farewell scene, one of utter despair and hysterical weeping, the music remains innocuous and sentimental, when it might have depicted the tearing, consuming love and agony of the unfortunate couple. Subsequently, the pianist receives a head wound from a sadistic Gestapo leader and thereby loses his memory, but manages to escape to a Caribbean island. Not knowing that his wife, seriously ill, has arrived in the same God-forsaken fog-ridden place, he lives as a piece of human floatsam whose only link with the past is his music. As he plays Chopin in a cafe, the haunting sounds float up to his wife, who awakens from her semi-conscious state and is drawn to the source. Music is the force that would unite the two, but their destiny wills it otherwise.—WALTER H. RUBSAMEN.

ART

continued from page 15

by such noteworthy ones as the Metropolitan and Whitney Museums and the Museum of Modern Art. This surely is a kind of "success"—but what kind?

A little while ago the Museum of Modern Art had a group show of what they labeled "Magic Realists" in which John Atherton's work appeared. Lincoln Kirsten wrote that these artists had "chosen and developed a technique in drawing and handling paint the aim of which is to create images capable of instantaneous identification . . . Magic realism is an application of this technique to the fantastic subject. Magic realists try to convince us that extraordinary things are possible simply by painting them as if they existed." Some one else has labeled John Atherton a "romantic." But some more discerning person has labeled him an "immaculatist." The truth is that Atherton is all of these things simply because he can be whatever he chooses to be—because he is one of the most intelligent and facile technicians this country has probably ever seen—he can do anything with paint whether it be a Saturday Evening Post cover or a girl acrobat strongly suggestive of an Alexander Brooks, a romantic still life, a moonlit scene with horses and figures reminiscent of A. B. Davies or any number of Magic Realist compositions. That is why the polite label "immaculatist" is most appropriate—if there must be a label—because his paintings give the feeling that his conceptions do not come from some deep well within himself but from forces outside which merely filter through his facile ability as a handler of paint and brush. At first sight this exhibition dazzles with its technical excellence, its inventive design, its tasteful color harmonies, its beautifully integrated compositions—and yet, in the end, it is like opening the door suddenly upon a room lighted by a dazzling electric light only to find, when the eyes have become adjusted to the light, that it is a brown-grey-green room with nothing on the walls.

In another, quite small gallery of the San Francisco Museum is one of the finest shows of sculpture that has been seen in San Francisco. It is a special kind of sculpture—miniature sculpture, by Annette Rosenshine, of grotesque, caricatures and psychological portraits. Miss Rosenshine has an unusual background for her work. She began first to study art in the old Mark Hopkins Institute in San Francisco and then, in 1906, went to Paris to study with Matisse. In 1908 she returned to San Francisco to enter the field of social service and went from that to the study of psychiatry, first in Baltimore, and then at Zurich with one of the three great pioneers, Jung. It was there that her miniature sculpture came to life. The present show is a retrospective one, the earliest examples having been done about twenty years ago and the latest some twelve years ago.

The show is a very impressive one. Every artist is aware at some time or another of the need to exaggerate and distort in order to achieve the semblance of truth and reality. The power of the grotesque and the caricature in sculpture is little practised nowadays but more refined sculptors would do well to observe Miss Rosenshine's work and profit thereby. For her work, for all its miniature character, is monumental in effect. Her psychological portraits are extraordinary in the feeling of truth that they convey, whether it be of some well known figure or the portrait of a child or an animal. This is a timeless art, one that seems to be a part of the stream of history, as powerful yesterday as it is today and will be tomorrow.

At the de Young Museum three important shows are currently running. War Art by *Life* commissioned painters at the front, appearing in that magazine from the first of the war, is well known and needs no comment here. A one man show of the works of William Thoeny, Austrian born painter, reveals a painter of exceptional ability. His show is in two parts, oils done in Europe when he was one of the major figures in the modern movement in Austria and watercolors of New York beginning in 1938 when he came to America. The third show is a centennial exhibition of the art of Thomas Eakins which includes paintings, drawings and bronzes. Eakins was one of the first to recognize the value of becoming wholly identified with his own environment if he were to be a truly great American artist—a view which has found wide acceptance only in the last decade or so and is still in the process of assimilation. Beyond his own greatness as an artist he is entitled to this commemoration for his pioneering in this truth—which was to say in another way that to be great an artist must be himself, not something borrowed.—SQUIRES KNOWLES.

BOOKS

continued from page 12

for at least twenty-five years, and they are now as timely as a Willkie campaign button.

For several hundred pages, the persons of the book keep busy stalking one another's souls. This becomes very complicated. But just as you are about to give the whole thing up, Miss Rand appears to be stumped herself; so she walks out on the mess, and starts another one. The upshot is that Roark, the architect, designs a housing project, but because the project is built by the government, instead of by a rugged individualist with a pot of money, the designs are tinkered with. When Roark comes back from a yachting trip, he goes to look at the building. And do you know what those old meanies of associate architects have gone and done? They've put doo-dads on the surfaces! So of course there's only one thing a high class soul like Roark can do. He gets himself some dynamite, and jeepers, does he blow the hell out of that housing project! So he comes to trial, and he makes a long speech beginning, "Thousands of years ago." It goes on from page 736 to page 743. He says he blew up the housing project. The jury says he didn't. So a rugged individualist takes over the project and finishes it up in no time, for practically nothing. Then he throws it open to people of any size income, so that people in the comfortable brackets can get better quarters for less money. Then they will move into the project, leaving a few hundred higher priced apartments vacant. The poor people will be left in the tenements, which, according to Ayn Rand, is where they belong, and the back of her hand to them.

There's much discussion of practically everything, with Miss Rand changing her mind as frequently as the beautiful heroine takes off her clothes. But if you think such a pedestrian virtue as consistency can shackle Ayn Rand, then you don't know Ayn Rand; which, so far as this reader is concerned, is a cause for congratulations.—PATTERSON GREENE.

MOSAICS

continued from page 26

three years before, she was allowed, within rigid limitation, to use her own judgment on color. Out of this technical background, Reynal built her own career. The lack of training in drawing, which she regards as a handicap, had one advantage of forcing her to create with the stones themselves. At first, distrustful of her ability to design, she used as models, the work of modern artists. Picasso's "Two Women" with its device of dark calligraphic over color areas deeply impressed her and she recreated it in mosaic.

Working diligently for several years she developed a curious blend of sophistication, fertilized by primitive motives, and became thoroughly contemporary in her artistic language. Gradually she developed her own personal style in working with the subtlety of stone textures and colors. She has succeeded in avoiding the use of mosaic as a medium in the sense of "reviving" an art form so much of the past that it no longer seems alive. In her own work, she has developed a vocabulary that has freed her from the need to imitate or to depend upon the over-refined techniques of this ancient medium.

A FESTIVAL FOR FASCISM

continued from page 20

These film agreements reached between Germany and Spain proved to be the means of freezing out American companies and placing the Spanish film industry directly under the thumb of Joseph Goebbels Film Chamber in Berlin. By the end of 1939 Spain was exhibiting a quarter of the American films which had been shown there before the Civil War. The Department of Commerce releases these figures to show the unusual drop:

Film Feature Imports for Spain

	'35	'39
U. S.	224	59
Germany	97	109

By 1943 Hollywood was almost completely frozen out, and the complete domination of the Spanish market by Germany seems to be clearly indicated in reports for that year:

"Favored by a more benign attitude of Spanish authorities, German films predominate in the Spanish market. ("Foreign Commerce Weekly," 1/31/43.) And in September of last year:

"Films which are considered to favorably depict democratic institutions, or extol democratic ideals or those which are unfavorable to the totalitarian or dictatorship type of government may be rejected in their entirety." ("Foreign Commerce Weekly," 9/4/43.)

This analysis, it might be pointed out, has two edges: it applies not only to foreign film imports, but most certainly to native-produced films themselves. Spain would not exclude pictures of the above variety and permit her own producers to make films which had a similar content.

By the end of last year the Spanish market situation was hopeless for Hollywood as the following report strongly suggests: "Imports of motion pictures are very limited in Valencia, Spain, consular

A FESTIVAL FOR FASCISM

continued from page 39

district because of national regulations and restrictions. In recent years Italian and German films have predominated. Most United States films being exhibited were imported before the outbreak of the Spanish Civil War in July, 1936." ("Foreign Commerce Weekly," 12/11/43.)

This is the general background for a consideration of what any picture produced in Spain must be. There are certain rules and laws which have been established in Franco Spain, well reflected in the Department of Commerce's analysis of what its import rules are from the ideological standpoint.

The Department of Commerce cites the following as the law for Spain's film industry:

"A recent ruling of the Subcommission Reguladora de Cinematografica states that henceforth permits (to produce) will only be given to firms which have actually completed the production of a satisfactory Spanish film, and this ruling has now been published officially in the form of an order in the 'Boletin Oficial del Estado'."

Spanish studios are financed in the main by the powerful Banco de Vizcaya, Madrid branch of the Nazi Reichsbank. The Department of Commerce issues the following statement on the financing of Spanish film production:

"National Spanish production which at its beginning, failed to interest the local capitalists and led a precarious existence, is today, due to the Spanish totalitarian Government, the present World War and the difficulties connected with the free importation of films, fully assisted by both Spanish and foreign (?) capitalists. This assistance is due exclusively to the Government's policy of granting import permits only to local producers who have produced a so-called 'national film' in Spain."

The "foreign" capitalists unquestionably are those in Berlin or other Axis countries. If RKO, the company which is releasing "Goyescas" in this country states that it is Hollywood and not Axis money which financed this film, then that corporation is putting itself in the position of under-writing fascist propaganda films for fascist profit. The Department of Commerce states in its bulletin: "the financial structure of the Spanish motion picture industry is weak and does not permit the making of costly productions." Yet "Goyescas," although only mediocre film fare, is handsomely mounted, and comparable in its way to a million dollar Hollywood production. The money came from somewhere. It came from Berlin. And to Berlin it must return. The Department of Commerce in one of its bulletins states that production equipment during the past few years comes mostly from Berlin. Spanish film production jumped from 15 features in 1939 to 47 for last year according to another Department of Commerce report. The story of Nazi film infiltration in Spain can be duplicated by its taking over of film industries of every one of its Mitteleuropa colonies, including Italy.

Hollywood studios hold what they call "sneak previews," pre-release showings of their pictures to gauge public response to their offering. The Film Festival and "Goyescas" are "sneak previews" in every sense of the word. One may wonder with concern if doing business with Franco might not become a dangerous postwar habit.

THE ARCHITECT AND HIS PUBLIC

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ment hotels. For if the apartment "of tomorrow" can offer the privacy and comfort of a single house, and it easily can, the attraction that a city possesses would bring back many people.

In a future, perhaps not too distant, there should be a unique chance for urban and rural planning in many parts of the world. I believe the time is ripe to organize those of United Nations architects who are interested in building up a better world. For the present, their center could be in America or in England, and if possible it should be connected with a university. The main task would be to form a nucleus of architects, engineers, labor leaders, scientists, doctors, social workers, and the like, to prepare an outline for the various standards of building according to climate, population, air traffic, natural resources, agriculture, industry, etc. Much of its first activity could be based on the valuable technical and sociological experiences gained in the War Housing of America and Great Britain.

This "brain commando" group should be of importance to the United States and England for several reasons. It could, for instance, parallel and strengthen the friendly-diplomatic relations. It could provide an immediate and comprehensive survey of a market for prefabricated houses from the war-converted industries. It could serve as an international clearing house—a research laboratory—for planning as well as testing of new building materials and building methods. It could perpetuate the good work done by the CIAM, founded by Le Corbusier some 20 years ago, or perhaps even more; it could become an international school of architecture and engineering where students—architects could do their post-graduate work and meet fellow-architects from various parts of the globe. That, I believe, is important. Such a center, sponsored by a League of Nations and not by a private concern, could regular-

ly publish results of its research, make planning suggestions, and prepare some standard specifications in various languages. If lucky enough, it may even replace the foot-inch system by the much simpler metric system.

Today, when many of us look forward to social reconstructions, we should seriously think of the environment—the community—in which much of these reconstructions will take place. Planning should concern all of us.

ARNOLD SCHOENBERG

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ed on various levels imparts a horizontal impetus unlike anything previously found in European music except the Beethoven *Great Fugue* and the *Fugue* of the *Diabelli Variations*. Bach and other earlier keyboard composers had experimented with this as genre but had never expanded the use of it to such size. The dynamic effect is to replace the slow underlying impulse customary in European and especially Germanic music with a high-speed pulsation energized and sustained by the use of the repeated tones. Across these horizontal lines of movement leaping thematic figures in wide intervals sharply outline a vertical texture of powerful resistance. Through this vast web of contrasting architectonic energies creep slow chromatic melodies, bursting into arabesques of passionate expressiveness. Using these means in such compositions as the *Third* and *Fourth String Quartets* and the *Suite* for clarinets, string trio, and piano, Schoenberg creates music of a size, integrative complexity, emotional force, and architectonic self-sufficiency unmatched since the last quartets of Beethoven.

The first compositions strictly within the contrapuntal limitations of the twelve-tone technic are a *Serenade* for chamber group containing guitar and mandolin and the *Dance Suite* for piano. This was for the composer a period of unusual creative strain in the midst of a world which itself seemed to have lost all fixed relationships. Something of this bitterness entered into Schoenberg's attitude. To clear a way for the understanding of such music and if possible establish a renewed appreciation of esthetic values Schoenberg and his friends founded in November, 1918 in Vienna a *Society for Private Musical Performances*. Newspaper critics were barred from attending; noisy response to the performance was forbidden; and members pledged themselves to give no public report of what happened during the meetings.

In October, 1933, an exile from his own country, Schoenberg came to the United States, settling during 1934 in Hollywood. Despite many problems of readjustment, the change of spiritual climate has been good for him. In Hollywood he wrote first a *Suite* for string orchestra, which Otto Klemperer shortly afterwards conducted in Los Angeles and in New York. This was followed by the mellow richness of his *Fourth String Quartet*, first performed by the Kolisch Quartet as the climax of a cycle during which his four quartets were played in company with the four major Beethoven quartets of the last period. Since then he has been composing with perhaps somewhat more freedom than formerly, using not only the twelve-tone technic but also accepted methods of the past. Some of these works have already been performed, notably the *Second Chamber Symphony*, orchestrated and completed from sketches originally conceived in 1906, the *Violin Concerto* and the recent *Piano Concerto*. Wide hearing of these works presumably must wait the appearance of a new generation of players accustomed to mastering the technical difficulties of this music, unafraid not merely to perform but to love and cherish the tough resistant texture that underlies the intimate emotional cosmos of his art. Such ability and the demand for fresh emotional experience that will awaken such ability must depend upon long knowledge and profoundly personal understanding of what this music as music means to those who have lived with it.

For the last several years Schoenberg has been teaching composition at the University of California in Los Angeles. This year he retired. His classes have had a critical influence upon the writing of American music. His students rapidly become aware that Schoenberg is not pleased by superficial imitation of his style or ignorant attempts to manipulate the twelve-tone technic. His classes are determinedly classical, depending upon thorough harmonic training and detailed analysis. Only advanced students who come to it by artistic necessity may "write like Schoenberg." He has continued composing: among his most recent compositions are *Variations for Organ*, an *Ode to Napoleon* on a text by Byron, and *Theme and Variations for Wind Band*. Some of his earlier pupils have become world renowned, notably the late Alban Berg, whose last composition, a *Concerto for Violin and Orchestra*, uses the twelve-tone technic in a somewhat more romantic idiom than that of Schoenberg; and Anton von Webern, whose curiously reticent music is almost entirely unknown in this country. Among his more recent private pupils was the beloved American composer George Gershwin. Pursuing their common hobby Gershwin and Schoenberg each painted the other's portrait. In a brief article for a Gershwin memorial volume Schoenberg sets forth his definition of the composer: "Serious or not, he is a composer—that is a man who lives in music and expresses everything, serious or not, sound or superficial, by means of music, because it is his native language . . . An artist is to me like an apple tree: When his time comes, whether he wants it or not, he bursts into bloom and starts to produce apples. And as an apple tree neither knows nor asks about the value experts of the market will attribute to its product, so a real composer does not ask whether his products will please the experts of serious arts. He only feels he has to say something; and says it."

In honor of Schoenberg's seventieth anniversary Evenings on the Roof will devote a portion of its next chamber music season to the performance of his music.

STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

■ *Report of a talk given at various Home Planning Institutes by Olive Chadeayne, Architect.* Well planned work spaces and service areas are essential to the comfort and usefulness of a home. Care and time spent in the planning will pay big dividends in labor saved in housekeeping. Kitchen, laundry, and utility room or service porch are the work and service areas we usually find in a house. Separately or in combination these will provide for the most of the varied activities associated with operating a house. These work and service spaces, as well as the rest of the house, should be planned with the family size and standard of living thoroughly in mind. One should not plan for this year or next year only, for a home is a long time investment and should be planned in its entirety in order to be useful all the years of the family's existence. The important thing is that your house be arranged for maximum usefulness to your family.

What can the work spaces of a house provide toward good family living? Each family has to answer that question but mention of some of the important functions of these spaces may help in reaching a satisfactory answer. First the kitchen. Its chief daily function of providing meals for the family means that we need space for storage, preparation, cooking and serving of food. This also implies space and equipment for washing and cleaning up. For storage we need a refrigerator, cupboards, shelves, drawers or bins, and cooler. Preparation requires space for utensils and ingredients and a work counter of convenient height. Pots and pans can well be stored in a cupboard of their own adjacent to the cooking area. Bowls, baking dishes and tins, measuring and mixing utensils may be above or below the mixing counter but the electric mixer should be stored at counter height. Cooking is usually done on a stove which combines all the cooking functions in one unit. Possibly after the war these functions will be separated and ovens can be built in at any convenient height. The surface cooking units also may be built in at counter top level. With present day equipment it is a good thing to provide adjacent counter space which continues at stove top height and has a heat resistant surface in order to have a safe and convenient serving area.

Serving dishes and the china and silver in daily use can well be stored above and below the serving counter. Washing and clean-up require a sink and, perhaps, a dishwasher and garbage disposal unit. Ample counter space should be provided on both sides of the sink to allow for stacking dishes to be washed and dried after the largest family dinners. Storage for dishwashing supplies should be under or near the sink and these counters. Kitchen linens should be in drawers near at hand.

Secondary functions of the kitchen are to provide space for "hurry-up" meals for snacks; a place for planning, even if it is only a shelf for cook books and kitchen accounts; a storage space for canning equipment and enough counter space for this activity; storage space for picnic supplies, and for dishes of seasonal use.

The kitchen must be adjacent to the indoor dining area and conveniently located for serving meals out of doors. It must have easy access to the telephone, the entrance door, and the place where groceries are delivered. It is desirable to be able to go from the kitchen to the bedrooms without having to pass through the living room. The kitchen windows should overlook the play area, and a pleasant outlook if possible. The orientation depends somewhat on the prevailing breeze in your own area. Windows on the south, east or north are preferable to those on the west. West windows in the kitchen mean sun in the eyes at dinner time the year around and a hot kitchen on summer evenings.

The laundry or laundry-utility room may be small but it seems to be a definite necessity. Even if the family laundry is done away from home there are usually some choice things to do at home and ironing equipment is always needed. The laundry-utility room should provide space for washing and ironing equipment—laundry trays, washing machine, ironing board, possibly a mangle. Some clients may prefer movable ironing boards. There should be a rack or a short line for drying indoors in wet weather, for hose, for things that may fade, etc. Space should be provided for supplies and perhaps a ventilated cupboard for clothes to be washed. The utility room or service porch provides a buffer space between the yard and house which helps in eliminating dirt through the remainder of the house. If it is possible to have a half bath off this area, the children need not run through the house from play. This half-bath can also be used for changing gardening clothes, for hanging garden and work clothes, for hanging rainy day garments, for storage of children's outdoor toys, for storage of large household cleaning equipment, a place for trash box, and for the garbage can.

Utility rooms such as described must be adjacent to the kitchen and should be entered as directly as possible from the garage or drive. For convenience the drying yard should be as close as possible to the laundry and approximately on the same level.

Hobbies may require additional work spaces. Their size and location will be determined by the hobby. A wood working or machine shop may well be off the garage. A dark room can be in a part of the house where it is difficult to arrange for windows. Flower arrangement may be done at a sink and cupboard on the porch, or in the patio, or it may be done in the laundry space.

Every housekeeper can add her own special personal requirements to those already given for the work spaces of the house. List them, think them over, make plans and change them. It is much cheaper to make changes on paper than in a structure already building. Always keep in mind that the house is yours and make any necessary compromises and adjustments in the light of your own needs as you have determined them. Keep all room sizes in balance and try not to build too large or too small to give your family real comfort and happiness in your home.

OFFICIAL BULLETIN

OFFICIAL building industry directory

COMPILED WITH THE COOPERATION OF THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

The following is an official classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. It has been compiled by Arts and Architecture with the cooperation of the State Association of California Architects as a service to the building industry and the building public. For further information about any product or company listed, write now to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

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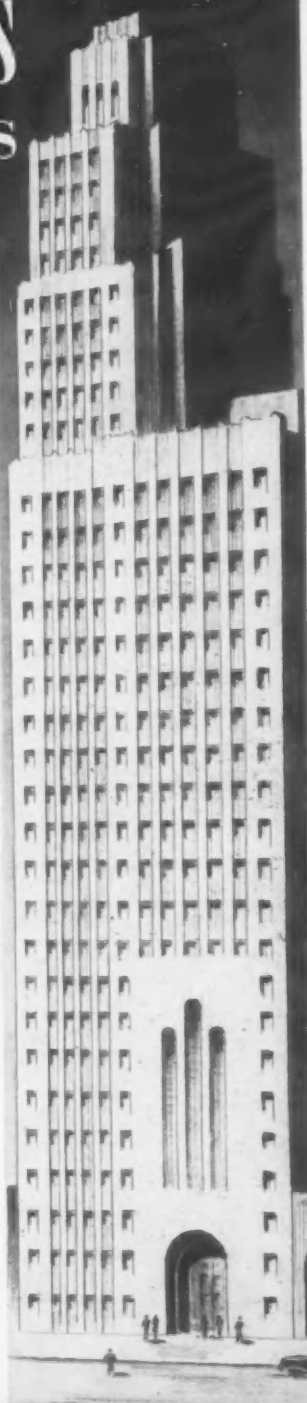
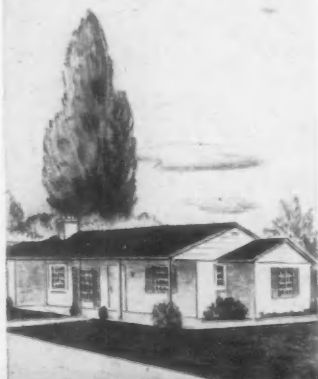
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